

<https://helda.helsinki.fi>

---

## IMAG - The Magazine of Education Through Art No. 3 Vol I : Finnish Art Education on the Move

InSEA, International Society for Education through Art  
2016

---

Paatela-Nieminen , M (ed.) 2016 , IMAG - The Magazine of Education Through Art No. 3 Vol  
I : Finnish Art Education on the Move . IMAG InSEA Magazine , no. 3 , vol. 1 , InSEA,  
International Society for Education through Art , São Salvador, Viseu . <  
<http://www.insea.org/IMAG/IMAG3V1Red.pdf> >

---

<http://hdl.handle.net/10138/231335>

---

cc\_by\_sa  
publishedVersion

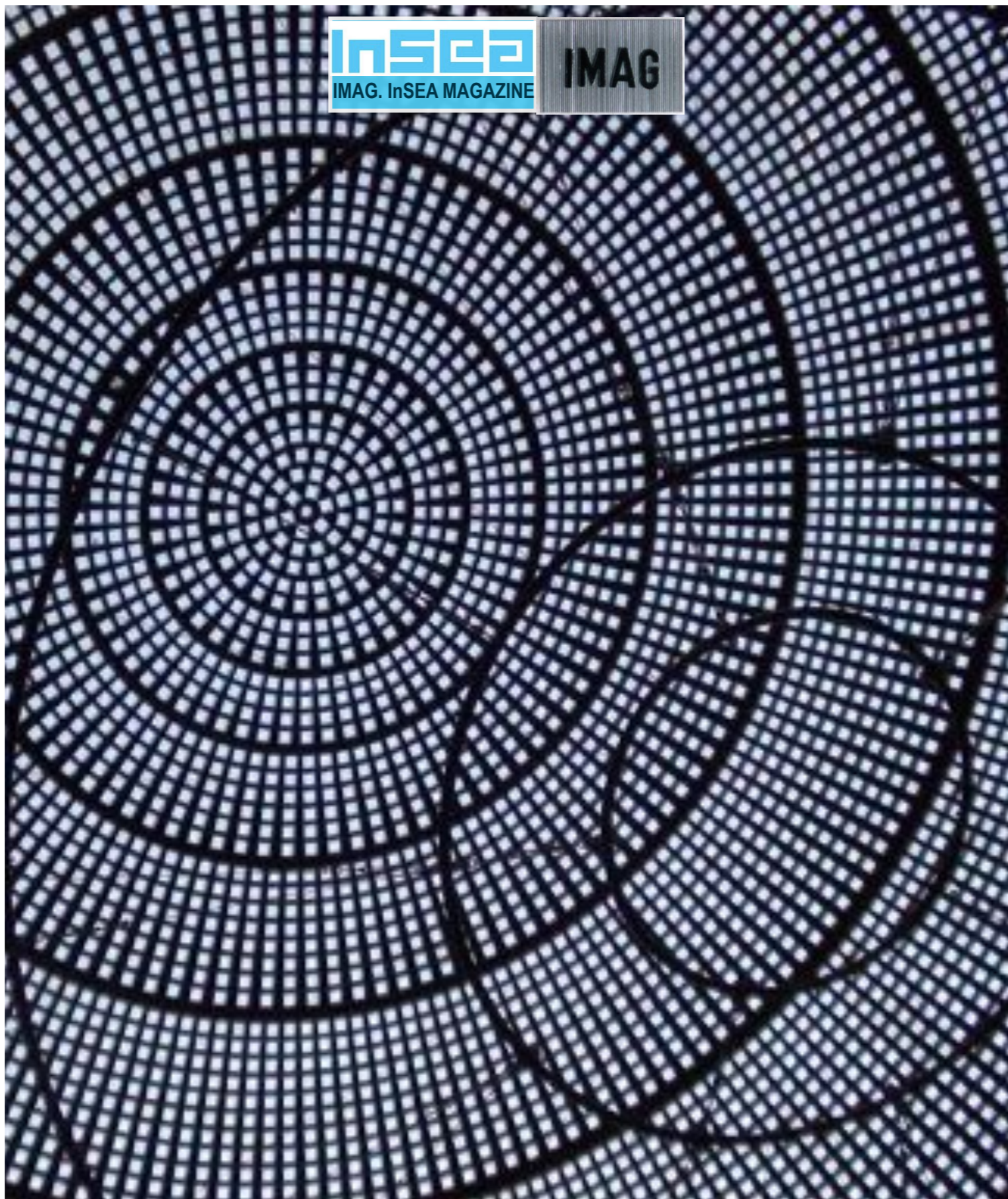
---

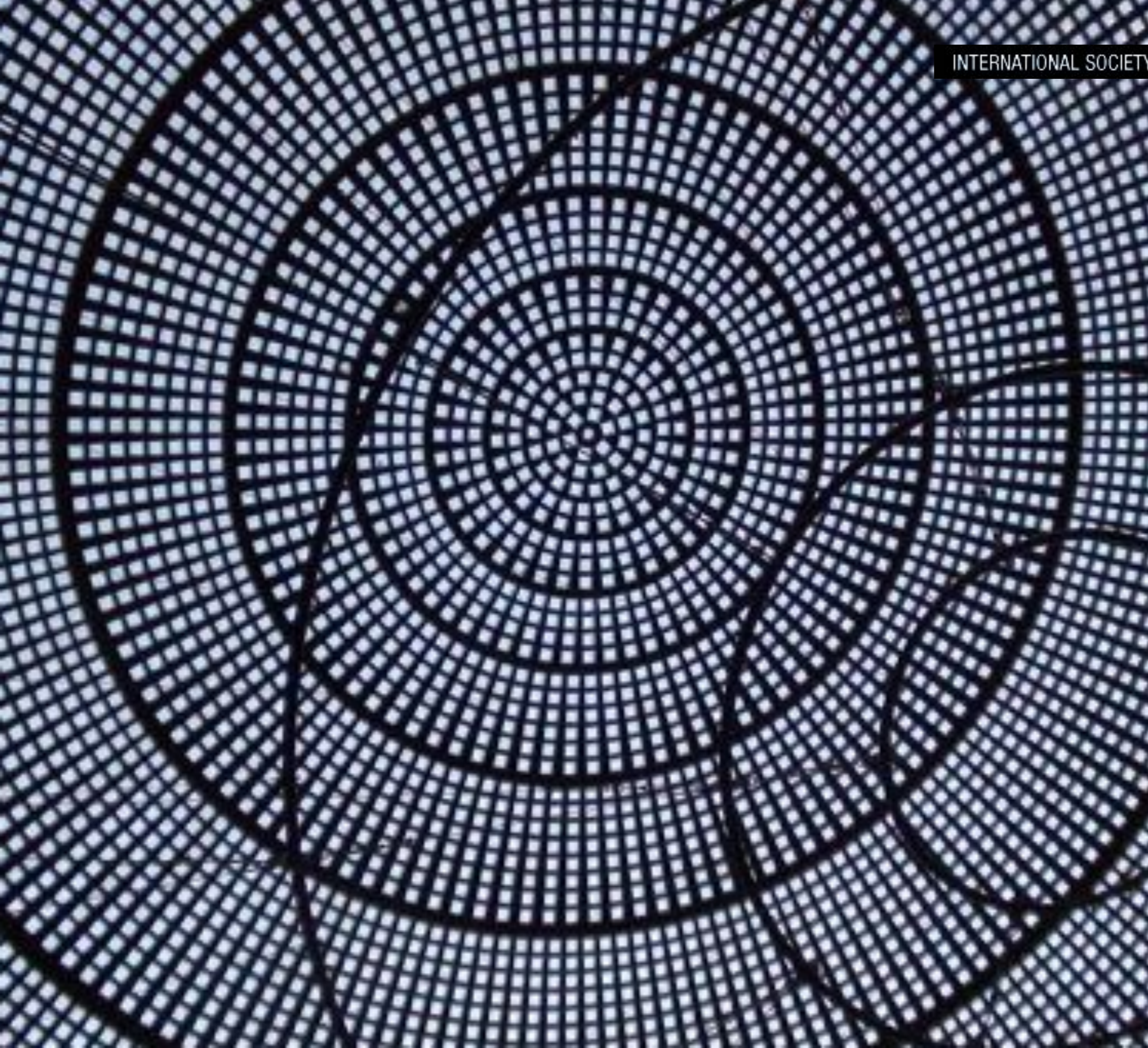
*Downloaded from Helda, University of Helsinki institutional repository.*

*This is an electronic reprint of the original article.*

*This reprint may differ from the original in pagination and typographic detail.*

*Please cite the original version.*

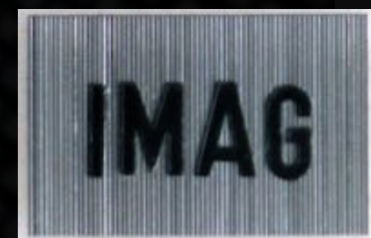




INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

**InSEA**

IMAG InSEA MAGAZINE  
N.º 3. Vol. 1. November 2016



**The Magazine of Education Through Art – IMAG is an international, online, Open Access and peer-reviewed e-publication for the identification, publication and dissemination of art education theories and practices through visual methods and media.**

**Invited Editor of IMAG #3:** Martina Paatela-Nieminen

**Permanent Editors:** Teresa Eça; Glen Coutts; Ana Barbero, Angela Saldanha; Cathy Smilan

**Editorial Team:** Rita Irwin; Sandrine Han, Mousumi De; Marjorie Manifold; Steve Willis; Rachel Fendler; Karen Hutzler; Margaret Baguley; Manisha Sharma; Joaquin Roldan; Ricardo Marin.

**Graphic Design and Photos for Cover Magazine and pp. 4, 6, 14):** Ana María Barbero Franco

The content of the texts is the sole responsibility of (the) authors (as). Admittance reproduction, as long as the source is mentioned:

**InSEA: International Society for Education through Art**<http://www.insea.org>

Electronic Publication 2015



**Become a member of InSEA**

**Contact:** InSEA Publications. Quinta da Cruz (APECV). Estrada de São Salvador, 3510-784 São Salvador, Viseu Portugal

**Website:** <http://www.insea.org/>

**Email:** [insea@insea.org](mailto:insea@insea.org)

**Frequency:** Publication three times a year

**IMAG ISSN 2414-3332**



IMAG N°. 3 VOL I and VOL II

# **Finnish Art Education on the Move**

## INDEX

- **The IMAG Project** pp. 4-7
- **IMAG N.3 VOL.1. and Vol.2. Finnish Art Education on the Move. Martina Paatela-Nieminen** pp. 8-13
- **InSEA Announcements** pp. 14-17
- **Aalto University** pp. 18-47
  - . Anniina Suominen  
Immigrant and Non-Immigrant Students'  
Depictions of Their Gender Roles in the  
Context of Finland/Europe pp.19-27
  - . Mira Kallio-Tavin & Minna Suoniemi  
Changing the Course of Art Education  
Students' Art Studies in Aalto University  
pp.28-47
- **Åbo Akademi University** pp. 48-55
  - . Hannah Kaihovirta & Minna Rimpilä  
Social Semiotics and Art Education in a  
Blended Learning Space pp.49-55
- **Art Schools for Children and Young People** pp. 56-119
  - . Anu Hietala  
The Finnish Association of Art Schools for  
Children and Young People pp.57-61
  - . Elisse Heinimaa  
From Art School to Basic Education in the  
Arts pp.62-74
  - . Heli Tiainen  
Colourful Cultures as the Theme in Visual  
Art Education pp.75-91
  - . Pihla Meskanen  
Discovering the ART in ARCHITECTURE  
pp. 92-105
  - . Marketta Urpo-Koskinen  
Art NAVIGATOR2. What was done and  
why pp.106-119
- **Children's Cultural Centre** pp.120-158
  - . Kaisa Kettunen  
Play, Interaction, Experiences – Exhibitions  
for Children in Annantalo pp.121-132
  - . Mervi Eskelinen  
Architectural Education Explores the  
Everyday Living Environment pp.133-143
  - . Päivi Setälä  
The Experiential Colour Workshop for  
Babies pp.144-149
  - . Saara Vesikansa  
Multiprofessional Collaboration and  
Creativity: Children's Cultural Centers are  
Close Partners to Each Other in Finland  
pp.150-158

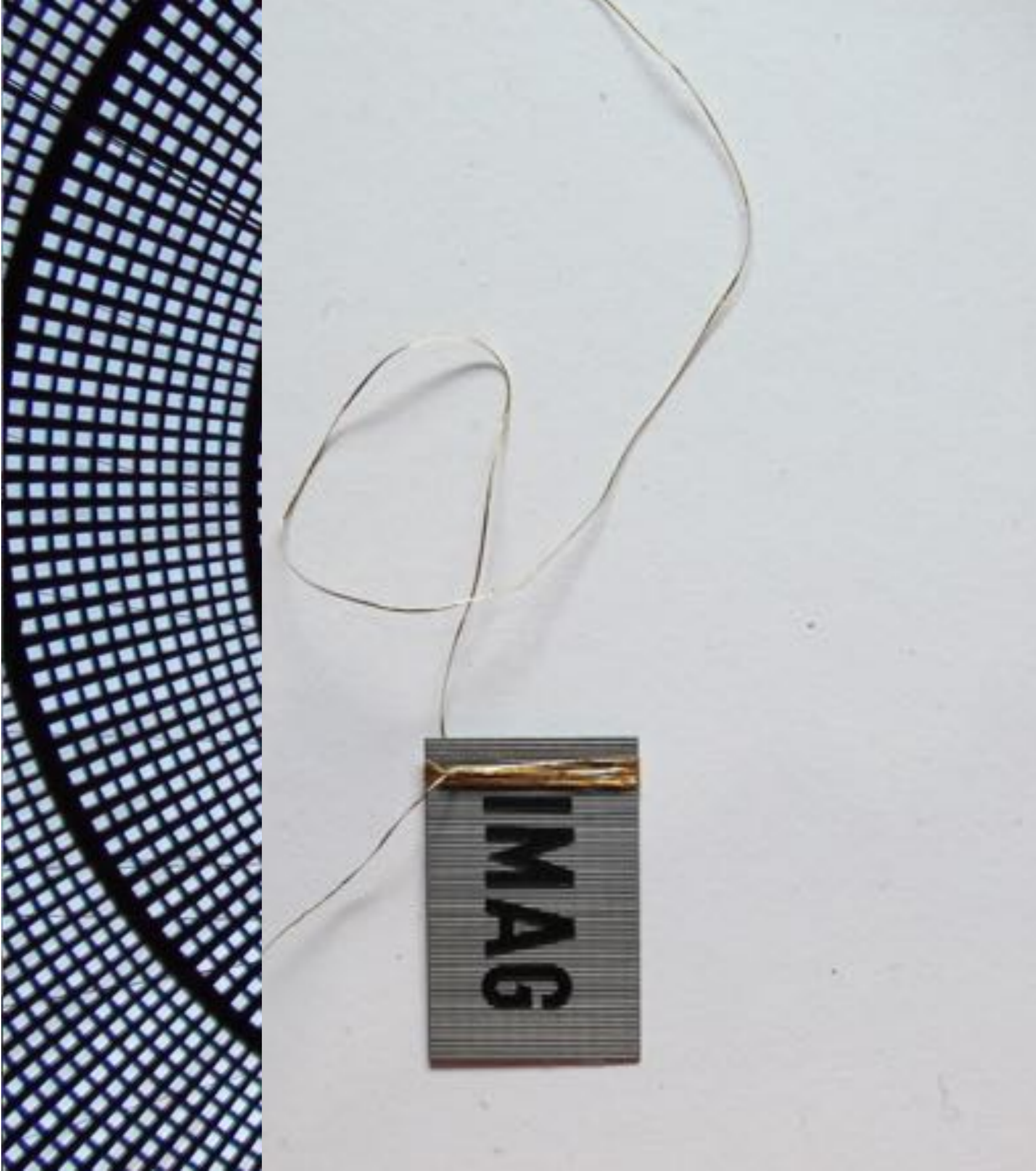
- **The Finnish Association for Museum Educati Pedaali** **pp.159-163**
  - . Saara Klemetti  
Pedaali pp.159-163
- **Sinebrychoff Art Museum** **pp.164-173**
  - . Leena Hannula  
Museums Connecting with Senior Citizens pp.164-173
- **The Association of Art Teachers in Finland** **pp.174-181**
  - . Anna Linna  
The Association of Art Teachers in Finland. 110 Years  
of Collaboration and Development of Art Education pp.174-181
- **University of Helsinki** **pp.182-280**
  - . Seija Kairavuori & Leena Knif  
An Integrative Approach to Teaching Visual Arts in  
Teacher Education pp.183-194
  - . Kauko Komulainen & Martina Paatela-Nieminen  
Sleeping Beauty Fairy Tales as Starting Points for  
Multiliteral Accumulations pp.195-209
  - . Kristiina Kumpulainen  
Picturing Voice: Visual Methods and Children's  
Voices in Finnish Education pp.210-222

. Martina Paatela-Nieminen & Leena Knif  
ICT Competences in Art Education – Sample Finnish  
Practices pp.223-235

. Inkeri Ruokonen (University of Helsinki) & Erica  
Othman (Ateneum Art Museum)  
Sibelius and the World of Art: Experience and  
Expression through Music and Imagery in Arts  
Educational Studies pp.236-251

. Sinikka Rusanen  
Sensitivity, Processes and Cultural  
Competence in the TAIKAVA-project  
pp.252-267

. Sara Sintonen (University of Helsinki)  
& Maj-Britt Kentz (University of Eastern Finland)  
A Coming Into Being: Learning Multimodal  
Literacy in Pre-School Through Digital Production  
pp.268-280



# The IMAG Project

The current InSEA world council members are committed to creating more channels for making education through art visible. As stated in the InSEA Strategic Plan for 2014-2017 we want to offer more opportunities for networking among members. Our hope is to make InSEA members' art education experiences more visible in the world through the launch of an interactive web site and also through the publication of the new InSEA magazine IMAG. Both of these initiatives emphasize the plurality of what makes InSEA come alive while also



recognizing our volunteer work for the organization and indeed, our field worldwide. We believe that both of these initiatives will be powerful resources for practice-led research and research-led practice in arts education. With the magazine we want to value the silent voices of art educators and art teachers from around the world who are helping new generations to grow up with the benefits of the arts to build a more sustainable society.

Creating an **InSEA e-magazine** reflects the need to take **ACTIONS**; art educators; artists and art teachers are making **LOCAL** events; experimenting with new strategies; giving new meanings to the arts in education. InSEA, and this e-magazine can be the place where InSEA members can share experiences and encourage people to act for **CHANGE**, improvement, and the cultivation of new ideas from Local to a **GLOBAL** scale. The first ideas for the e-magazine were discussed with Mousumi De as a way to adapt the former e-newsletter to become a regular e-magazine. We then enlarged the discussions and planning to include Joaquin Roldán and Ricardo Marin where upon we envisaged a new structure that used the Internet thereby allowing hyperlinks, as well as visual and multimedia communication. The first issue of iMAG is a result of these plans. Of course it is just a starting point and improvements will be ongoing. We wanted the e-magazine to be flexible yet with a fixed editor team for the main coordination with guest editors from the different regions of the world and a team of reviewers that would evaluate and help authors to revise the submissions in order to respond to language and graphic quality standards.

The structure of the e-magazine would include a historical piece from InSEA that we are calling 'The relic' (a paper surviving from an earlier time, especially one of historical or sentimental interest), because preserving InSEA memories and records is important for the future. This section should include visuals, photos, video essays and visual reports because we work and we want to emphasize visual forms of communication. The iMAG could also include reviews and announcements on regional and international conferences, seminars and symposiums, projects and exhibitions, calls for papers from regional and international journals, calls for project participation and collaborations, and art education programs of relevance to the InSEA community.

## **In short IMAG's mission should be:**

... to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of.

Teresa Torres de Eça

Viseu, 20-06-2016

A close-up photograph of a glass of beer with a thick, golden head of foam. The beer is a deep amber color, and the foam is very dense and creamy. The background is slightly blurred, showing what appears to be a wooden surface.

# Call For Visual Essays

IMAG invites InSEA members to submit visual/photo/video essays that focus on art education practice, research and teaching in formal and informal contexts, that is relevant to the larger worldwide community of art educators. We encourage submissions with images and in multimedia formats that provide an alternative, experimental and artistic mode of presenting research and praxis. Proposals are peer-reviewed by members of the editorial board. iMAG is an open source publication [/\(cc\) generic licence 2.0/](#), by sending their proposals authors agree with the terms of the licence (see more about the [\(cc\) Licence here](#)).

# Guidelines for Authors

The total word limit for the Photo-essays and Visual reports is between 1000 and 2000 words, should integrate image and text in a creative way to document, evaluate or reflect on art-based learning activities, events or outcomes. Proposals should include 1) Title; 2) author(s) name and affiliation; 3) keywords or tags; 4) a critical introduction (or an abstract) which could be no less than 150 words and not exceed 250 words in length in English and in the original language, author(s) 5) the proposed layout in PDF with images and words not exceeding the established limits. This proposal should also be accompanied with images in good resolution formats and/or links to Video files. References should follow the APA norm.

## Medium/Format/Size

Send it as an editable file (doc.) with separate images (jpg format) and also as a PDF file to show your desired layout. Written text should be up to 2000 words including title,

author's name and affiliation, abstract, keywords and references. Must have at least 5 images. Videos should appear has links to embody in the text or in the images.

## Sections

1. Relic article: republishing an old article from InSEA history (a paper surviving from an earlier time, especially one of historical or sentimental interest).
2. Photo essays.
3. Visual reports.
4. Reviews.
5. Announcements on regional and international conferences, seminars and symposiums, projects and exhibitions, call for papers from regional and international journals, call for project participation and collaborations, and art education programs of relevance to the InSEA community.

Note: Submitted and approved contents might be revised/remixed by the editors and graphic team.

## IMAG N. 3: VOL. I and VOL. II

### Finnish Art Education on the Move

The renewed Finnish National Core Curriculum for basic education will be implemented in 2016, calls for a broad understanding of visual, verbal, kinaesthetic, auditory, analogue, and digital texts as well as phenomenon-based transdisciplinary learning. The theme of this number of IMAG is *Finnish art education on the move* and it addresses contemporary issues that are seen as relevant in art education today. The broad field of art education in Finland has been narrowed down to InSEA members because the idea is to present Finnish affiliations, organizations and subjects that belong to the international InSEA. There was an open call for the Finnish InSEA members to write and present ideas for this special IMAG number.

The Finnish InSEA subject members are presented here in relation to their particular organizations and affiliations in order for international readers to get to know the Finnish art education field. At the same time the reader will learn what kind of practice and research is done in the various contexts. This focus also reveals accumulations of interest areas.

I start with introducing three associations that work as an 'umbrella' organizations and/or networks in offering art education and/or information about art education. Then I proceed to the museum network, and finally to the universities that offer art education programmes for subject teachers and/or generalists. There is also a guest writer from Sweden whose article is within the research context of the universities. As I consider all the members to be of equal importance I will present them alphabetically. At the end of the introduction I will summarise the most popular themes.

*Anu Hietala* presents the ***Finnish Association of Art Schools for Children and Young People***, a long-term InSEA organization and a national umbrella organization for art schools for children and young people that currently includes approximately 150 visual art schools. All of these offer basic education in the arts that is regulated by a governmental Act, even though in reality they are very different from each other. *Elisse Heinimaa's* article supports Hietala's practical introduction by offering the history of art schools and the founding phase of the Finnish

Association of Art Schools for Children and Young People. The work of the art schools in practice is presented by three writers and InSEA members from different art schools, each focusing on current issues. *Pihla Meskanen* develops architecture education for children and young people with the aim that they learn to perceive, consider, understand, conceptualize and evaluate their own environment. She here presents Arkki, the School of Architecture for Children and Youth. *Heli Tianen* presents the Sara Hildén Academy, the Art School for Children and Young People in Tampere, taking as an example their current year's theme of colourful cultures. Her article shows how children and young people studied this theme in practice and how timely it became due to the unexpected Middle East crisis. *Marketta Urpo-Koskinen* presents a current project, Art Navigator 2, on contemporary and urban art in Lohja Art School for Children and Young people. The project studied and developed the teachers' and students' mutual process in co-operation with several other art schools in Finland.

*Anna Linna* presents the **Association of Art Teachers in Finland** that turned 110 years old this year and is a regular InSEA institutional member. Those Finnish InSEA members who take part in the international InSEA conferences often write about their experiences of these occasions in STYLUS, which is the magazine of this association.

In 2015, a brand new Association of **Finnish Children's Cultural Centres** was founded, although networking between these centres has been going on since the early 2000s. A nationwide portal of Finnish children's culture is maintained by this organization. This is here presented by *Saara Vesikansa*. It has now also become affiliated with InSEA. *Mervi Eskelinen* presents Lastu, the School of Architectural and Environmental Culture. Lastu's broad pedagogical focus includes the man-made environment and cultural, social, economic, ethical and aesthetical environments, with a strong emphasis on sustainable development. *Kaisa Kettunen* presents Annantalo, an arts centre for children and young people in Helsinki. Her article describes Annantalo's extensive exhibition programme with a child's focus always present and central. *Päivi Setälä* introduces the Pori Centre for Children's Culture as a network. Her article deals with colour workshops for babies where they observe colours, by experiencing them in a multisensory way.

**Pedaali, the Finnish Association for Museum Education**, is the newest InSEA affiliation and is here presented by *Saara Klemetti*. Pedaali is a strong association with already approximately 220 members and it focuses on promoting museum education. In this IMAG number there are three

examples of museum education. *Leena Hannula* writes on the adult museum visitor and writes about a senior visitor group as part of museum education at the Sinebrychoff Art Museum. *Inkeri Ruokonen* exemplifies co-operation between the Ateneum Art Museum and the University of Helsinki in her article, co-authored with *Erica Othman*. *Anniina Koivurova, Karoliina Salo and Kaija Kähkönen* write about the degree programme in art education at the University of Lapland and co-operation with Rovaniemi Art Museum.

This number of IMAG also presents research done by Finnish InSEA subject members and carried out in several universities. Two of the universities have an art department with a broad and deep programme for art educators who go on to become, for example, subject teachers for basic education (classes 7-9) and upper secondary schools. These are *Aalto University*, in the metropolitan area and *University of Lapland*, in Northern Finland. There is also a Faculty of Education for future class teachers/generalists in the University of Lapland. The other universities included here are the *University of Helsinki*, the *University of Tampere* and the *Åbo Akademi University*. These all focus on teacher education to educate generalist teachers who will teach art education as one of many school subjects. Art is taught in Finnish primary classes 1-6. I find that the universities have a range of focuses and assets: subject art teachers may offer in-depth art education because visual arts

per se has been their main study area, whereas generalists study all school subjects, with art being just one among many. They may focus on integrating visual arts into all the other subjects and, due to this, a different kind of understanding about art, culture and learning can be offered.

*Mira Kallio-Tavin & Minna Suoniemi* of **Aalto University** raise questions about current practices and approaches in contemporary art education. A hundred years of art teacher education in Finland was celebrated in spring 2015 so they have a long perspective and background for explaining the most dramatically changed issues. They also introduce the 2018 European InSEA Congress, which will take place in Finland. *Anniina Suominen* makes use of self-portraits to study immigrant and non-immigrant students' depictions of their gender roles in Finland/Europe. Her research deals with vocational college students who have immigrant and refugee backgrounds, either having themselves been born in Finland or whose parents have immigrated to Finland.

Writers from the **University of Helsinki** focus on young children and primary school education. *Seija Kairavuori and Leena Knif* explore cases involving an integrative teaching approach in art education: drawing comics and studying the environment. They conclude that the role of visual arts is justifiable in integrating active knowledge construction. *Kauko Komulainen and Martina Paatela-Nieminen* study teacher students' artworks as multiliteral accumulations of plural meanings and relations that students construct from the fairy tale of Sleeping Beauty. *Kristiina Kumpulainen* studies young children's use of

visual methods to document and share positive events in their lives. She argues that children's voices should be understood as interactional achievements shaped by their cultural, social and material context. *Martina Paatela-Nieminen & Leena Knif* study the use of ICT and show that, as a set of competences, ICT is multifaceted when integrated into art education. *Inkeri Ruokonen and Erica Othman* write about a project in interactive arts education that was done in collaboration with the Ateneum Art Museum, involving the Museum's exhibition "Sibelius and the World of Art" and art workshops. The article focuses on teacher students' design process in a collaborative arts study project in which pupils visited the art museum and experienced the music of Sibelius and of art via new technology. *Sinikka Rusanen* was a visiting researcher in the TAIKAVA project (in the City of Vantaa), which aims to support children with special needs through arts and culture in daily practices with the aid of art specialists. Rusanen explains project's artistic processes, methods and goals. *Sara Sintonen and Maj-Britt Kentz* the latter from the **University of Eastern Finland** are interested in young children as digital learners and creators. They introduce their Mopet project that strives to develop pedagogical approaches towards multimodal literacy.

There are several artists, researchers and educators from the **University of Lapland** writing in this number: *Mirja Hiltunen* writes about stretching the limits of art education through the connections between the interdisciplinary fields of art education, research and artistic activism. She describes art education practice and its contemporary

art dimensions as developed within the Art Education programme at the University of Lapland. She studies performativity and place-specific art and their potential in community-based art education within the context of art teacher training. *Timo Jokela* focuses on the art of art education as he emphasizes the Arts, Humanism, Social and Legal Sciences within a northern eco-social culture. His article deals with environmentally-oriented art and art education and he explains how adopting contemporary art practices has required art education to become critically opened up to the surrounding world and especially between art education and the northern environment of the University of Lapland. *Anniina Koivurova, Karoliina Salo and Kaija Kähkönen* write about museum co-operation between the degree programme of art education at the University of Lapland and Rovaniemi Art Museum. This co-operation has become part of museum pedagogy course. *Annamari Manninen* studies the potential of contemporary art to explore and understand European identity and citizenship among children and young people. She describes the use of a contemporary artwork database that was made in the project, Creative Connections (2012-2014), which involved several partner universities in various countries. *Seija Ulkuniemi* focuses on an interart teaching method for primary school generalist teacher-trainees. Her course is interdisciplinary, combining music, drama and dance, and its aim is to enhance the wellbeing of students and to heighten the connectivity between body and mind.



Three artist/researcher/educators from the **University of Tampere** focus on art in their articles and, in addition, we also have a guest writer from Sweden. *Tarja Karlsson Häikiö's* research is a collaboration project between Tampere University and the **University of Gothenburg** (Göteborg) in Sweden. The project deals with a community-art project with children and youth in schools in the arctic area of five Nordic countries. The children of different nationalities and cultures were given the possibility to reflect on their lives, identities and cultures through the production of both linguistic and visual narratives. *Jouko Pullinen* and *Juha Merta* present a visual essay on Academic Fables that is linked closely to their joint art exhibition in Berlin. The researchers discuss some of their ideas behind the art works, including parts of their students' writings, and urge the reader to join in the interpretation process. *Jussi Mäkelä* is interested in Joseph Beuys' ideas and his method of social sculpture. There are many ideas (e.g. freedom, creativity) that relate to social sculpture. Mäkelä describes his art exhibition, Freedom Relations, and focuses in his artworks on the theme of freedom.

*Hannah Kaihovirta-Rosvik* and *Minna Rimpilä* of **Åbo Akademi University**, write about an art-based learning project generated by researcher-teachers in primary education. They study how a digitally-blended learning environment may develop multi-literacy learning,

understood as a set of social practices (i.e. models, social semiotics, concepts).

As a concluding remark, it can be seen that there are accumulations of certain ideas and themes in art education on the move that focus on the current time and issues, relevant to the 21st century education. For example, several writers focus on *art per se* (contemporary art, urban art, art of art education, writers' own art exhibitions, art & science), while others concentrate on *children's* art (children as viewers, children's visual methods, babies experiencing colour baths, arts and culture for children with special needs). *Cultures and citizenship* is also a popular issue (European identity, citizenship, cultures, intercultural, immigrant/non-immigrant, Nordic cultures, global cultures, community), and *integration* is referred to very often (integrate, intertext, interart, interdisciplinary, co-operation). Finally, *ICT* was studied in many combinations (media literature, multiliteracy, blended learning, digital learner, multimodal literature, ICT competences). There are also a few integral issues such as *architecture* for children and wider man-made and sustainable environments that are taught through two special schools. *Senior/adult art education* is also seen as an important future theme.

Martina Paatela-Nieminen, guest editor.



**INSEA ANNOUNCEMENTS**



INSEA ANNOUNCEMENT



35<sup>th</sup> World Congress  
**InSEA 2017**  
Daegu, Republic of Korea

## | Spirit ∞ Art ∞ Digital |

- The Wheel of Diversity
- Spirituality
- Hybridity & Community
- Expanding Reality
- Matching into a New Era

The relationship between digital and art education is not just a matter of methodology nor technology, rather it is a matter of spirituality and humanity, also. What possibilities and problems does digitally infused art education make? What roles can art education play in a better way with digital? Where can spirituality be in digital in the context of art education? Captivated by such terms as "spirit", "art" and "digital," the narratives of coexistence are defining a new subject and a key formula for survival of art education.

35<sup>th</sup> World Congress  
**InSEA 2017**  
Daegu, Republic of KOREA

Int'l Society for Education Through Art  
Date : August, 2017 / 6 Days  
Daegu Metropolitan City, Republic of KOREA



# INTERVENTIONS

## *Scientific and Social Interventions on Art Education*

### **European InSEA Congress 2018 in Aalto University, Finland**

The European regional InSEA congress will be held June 12.-15. 2018 at Aalto University in Finland. The congress will concentrate on European and global issues around art education and its connections to societal and scientific topics. Aalto University's main campus, originally designed by Alvar Aalto, will offer interesting sights and new possibilities to explore art education in interdisciplinary contexts. Art and its education meets with Eco/Bio/Tech/Digital/Societal connections in Aalto University, on many levels. Workshops and excursions will open doors for laboratories, design environments, and to the nature. Participants can learn from the strong Finnish art educational structures and practices through the conference program, developed together with local art and art education professionals. The venue and location nearby Helsinki, the Baltic Sea, and national parks offer the possibility to experience the Northern summer light in nature and in the urban area, with many museums and other sites

In the congress presentations, art, education, science, and society might be approached through the following themes:

- digital artistic and art educational practices
- scientific approaches to art and/or art education

- practices
- experiences in the culturally changing Europe
- contemporary approaches to diversity and immigration
- posthumanism and ecojustice
- gamification, digitalization, and the connections of games and learning in art
- research and practices on cultural sensitivity in art education
- ageing / art / education
- public art interventions
- Glocal (Local / Global) perspectives to climate change
- Arctic and Northern views to current global issues and challenges
- biotechnological, biological and other new media and new materials in arts and art education

# INTERVIEWS INTO INS

The InSEA congress 2018 welcomes diversified ways of contributions. In addition to traditional academic paper and pedagogical project presentations there will be the possibility for:

- artistic participation in a curated exhibition
- round table presentations for more inclusive conversations
- “brainstorming” presentations to develop new ideas
- PecchaKucha presentations for visual perspectives
- workshops for “hands on” activities

These different types of presentations will make it possible for the audience to enjoy academic “battles” as much as visual based presentations. Debates, round table conversations and “brainstorming” sessions will offer room for new ideas to appear among researchers, teachers and project workers. Throughout the congress, the audience will be given an active role for conversations. Keynotes will be offered, as well as invited talks and debates between internationally well-known art educators and/or artists.

The congress organizing team’s passion is to create a forum for fruitful discussions, dialogical encounters, and interventions to astonish. The goal for this InSEA congress is to offer possibilities for intercultural

conversations on most current and burning issues in contemporary art education. If art education will have even a slightly renewed meaning for the participants after the congress, we have reached our target!

The call for presentations will open in August 2017. For more information, contact Mira Kallio-Tavin ([mira.kallio-tavin@aalto.fi](mailto:mira.kallio-tavin@aalto.fi)) or Tiina Pusa ([tiina.pusa@aalto.fi](mailto:tiina.pusa@aalto.fi)).

**. ANNIINA SUOMINEN**

**IMMIGRANT AND NON-IMMIGRANT STUDENTS'  
DEPICTIONS OF THEIR GENDER ROLES IN THE  
CONTEXT OF FINLAND/EUROPE**

**. MIRA KALLIO-TAVIN & MINNA  
SUONIEMI**

**CHANGING THE COURSE OF ART EDUCATION  
STUDENTS' ART STUDIES IN AALTO**

**UNIVERSITY**

**AALTO UNIVERSITY**



# AALTO UNIVERSITY

## Immigrant and Non-Immigrant Students' Depictions of Their Gender Roles in the Context of Finland/Europe

Anniina Suominen

# Immigrant and Non-Immigrant Students' Depictions of Their Gender Roles in the Context of Finland/Europe

## Abstract

Recent intercontinental and European mass migration has changed population structures all over Europe and globally. It remains to be seen how permanent these changes are and what consequential and unrelated events will occur in the future. Events that occurred in 2015 have had immediate impact on political and media climates as well as resulted in polarization of political stances and policy views by the general population, especially regarding immigration laws. This article introduces a small part of a research data created with and collected from youth and adult students with immigrant and non-immigrant backgrounds attending a vocational college in Finland. This part of the study explores students' gendered experiences of living in Finland and/or Europe through self-portraits created in response to a course assignment. The author believes that studying by studying immigrant and refugee identities and experiences educators and researchers can formulate pedagogical concepts, theories, and practices that have potential to reach beyond norm- and difference-based thinking

## Keywords

Gender, gender identity, gender experience, immigrant and refugee students, arts-based research and pedagogy

Recent intercontinental and European mass migration is creating rapid changes to population structures all over Europe and globally. It remains to be seen how permanent these changes are and what consequential and unrelated events will occur in the future. While individual, group, and tribal migration is hardly a new phenomenon in Europe, events that occurred in 2015 have had immediate impact on political and media climates as well as resulted in polarization of political stances and policy views by the general population, especially regarding immigration laws.

Official statistics show that the population of Finland was just shy of 5.5 million in 2015 (Statistics Finland, 2016). In 2015, the population grew by 15, 5000 people. While native speakers of the three official languages (Finnish, Swedish, and Sami) declined by 4,000, the number of non-native language speakers living in Finland grew by 19,000. The most common non-native languages spoken by people living in Finland were Russian, Estonian, and Somali. In 2013, the population of foreign-born people living in Finland exceeded 300,000 which makes 5.5% of the population overall. While this percentage does not appear high on European (6.8%) or global scale the change in population has been significant during the past two and half decades as in 1990 the number of foreign-born residents of Finland was 26,300 (Migration Policy Institute, 2016). Also, population over the age of 65 is 6th highest in Europe. Another interesting statistic reveals that in 2014, 22% of women who spoke national languages as their mother tongue and were between the ages of 45-49 had not given birth (Statistics





Finland, 2014). Compared to the past few decades this number is steadily increasing (Statistics Finland, 2015).

This article introduces a small part of a research data created with and collected from youth and adult students with immigrant and non-immigrant backgrounds who are enrolled at Helsinki Vocational College. For the past ten years, the author has been studying immigrant identities and experiences with her research/teaching partner Paula Toiviainen. Utilizing arts-based methods and pedagogy, the overall purpose of the larger study is to form a more comprehensive understanding of the self-perceptions, subjective and (non)contextual identities of those who have experienced forced or voluntary migration. Further, the author believes that by studying immigrant and refugee identities and experiences of (un)belonging educators and researchers can formulate new pedagogical concepts, theories, and practices that have potential to reach beyond norm- and difference-based thinking.

Our larger study has typically engaged groups in which all students have immigrant or refugee backgrounds or who qualify for specialized education services as a result of their families recent arrival to Finland (second generation immigrant families). This part of the study focuses specifically on perceptions and understanding of gender among students enrolled in Art & Culture courses mandatory to students enrolled in degree studies in welfare sector.





23  
あ  
ア  
ア  
ア

Recent refugee and immigrant groups arriving in Finland have been disproportionately comprised of young males compared to those of women and children. This off-balance in gender and age division combined with the general climate of polarization of immigration policy views has convinced us not to study immigrant groups of students in isolation to avoid further differentiation. Instead, for this portion of the study we have chosen to focus on groups in which a fairly even number (or majority) of students come from immigrant backgrounds.

Helsinki Vocational College offers vocational upper secondary education to youth as an alternative to studies in high school or as a transitional course students who need to complete 10th-grade before transitioning into high school. The adjoined Helsinki Vocational Adult Institute offers "vocational adult education and training, apprenticeship training, competence tests, and working life functions" (Helsinki Vocational College, 2016). The official educational language is Finnish.

Students who participate in our study are enrolled in the Practical Nurse preparatory and professional qualification program and many will later earn advanced professional credentials for health- and social care. Upon graduation, they will most commonly work in preschools, nursing homes, institutions for people with disabilities, home health care systems or with mental health care services. As their profession requires fluency in their ability to relate to diverse people, it is seen essential that students learn to explore their own creativity as well as utilize art and visual communication in interaction and as a means for instruction and to improve client (and

personal) wellbeing. Educational values ethics, aims at equality, fosters listening, acceptance, and support, and aims to build diverse means for connecting and relating.

Students' ages range between 17-45 years. The group consists of both Finnish-born students and students with immigrant or refugee backgrounds as well as students who were born in Finland but their native tongue is not Finnish and their parents immigrated to Finland. The division between these groups was fairly even in the group whose work is presented here, however, some variation exists in the broader participant group. Seventeen students were present and created drawings or painting similar to those presented in this article. Fourteen participants gave their permission to study and publish their artwork. There were 14 students who identify themselves as women and three self-identified as men present during the session.

The assignment encouraged students to explore their experiences of living in Finland and/or Europe. The instructor asked students to depict themselves as a person living in Finland. Although the focus of this session was gender and gendered experiences and maleness and femaleness in the cultural context of Finland was discussed openly, identification as either was not emphasized. In general the division between a man and a woman was not brought up in conversations by students or verbally contested.

Drawing and painting materials, which students are already familiar with, were made available. Students were encouraged to portray themselves realistically or symbolically. As with all visual and artistic studies in this vocational program, technique and skill are not emphasized or assessed, rather students' participation in activities and group discussions is valued. Once the assignment had been explained in conversational style most students began to work.

Many educators speculate that students face insecurities depicting a human body or face. This group did not hesitate with intent or express uncertainty related to skill or abilities. Some students studied "selfies" and other images of themselves prior to working, some worked with mirrors. While others began with words that best describe their personalities or characteristics, others sketched visually. Some did not draw themselves but worked in pairs.

While it is not the author's intent to analyze or categorize these student-created self-portraits in this context, a few remarks might be needed. We have just begun to work with the gender-focused material and as it is with all visual data and narratives created with and by immigrant students, we are humbled and challenged by the complexity of the information shared with us. How people express and conceptualize their culturally, historically, socially, and economically contextualized gender identities utilizing art is an endlessly fascinating interplay of (in)direct intention and ability to express thoughts. The author chose to present all work created by one group rather than examples from several groups as this way no work needed to be

categories as representing others or as a symbolic example for other works.

In this group the male images were dominated by focus on the faces. Only one image depicting a male included a body and this body was portrayed with super hero features. Rather strikingly many of the women portrayed bodies that did not include all body parts, were headless, or an eye was either missing or both were covered. Some of the works include text or other symbols, which also carry participant identified significance. It is also important to note that while students are restricted to only use Finnish as their educational language, these rules are not guarded in art classes.

Working with adults, children, and youth of immigrant (and mix of non-immigrant) backgrounds foster deeper questioning of norms, assumptions, and bias. Utilizing arts-based research methods and arts-based pedagogy enables emotional, sensitive, playful, radical, critical, and imaginary perceptions of socialized and contextualized identities and subjectivities to emerge. While imagining a culture and atmosphere of acceptance and openness in today's political climate seems far fetched and illusionary, the author and her research partner see this kind of work as an opening that can lead to unpacking norms and boundaries of acceptance in art education pedagogy.

*This research has been partially undertaken as part of the ArtsEqual – project funded by the Academy of Finland's Strategic Research Council from its Equality in Society –programme (project no. 293199).*



## REFERENCES

- Helsinki Vocational College (2016). Welfare. Retrieved from [http://www.hel.fi/hki/ammattillinen/fi/in\\_english/Welfare](http://www.hel.fi/hki/ammattillinen/fi/in_english/Welfare)
- Migration Policy Institute (2016). Finland's balancing act: The labor market, humanitarian relief, and immigrant integration. Retrieved from <http://www.migrationpolicy.org/article/finlands-balancing-act-labor-market-humanitarian-relief-and-immigrant-integration>
- Statistics Finland (2014). Number of persons with foreign background exceeded 300,000. Retrieved from [http://www.stat.fi/til/vaerak/2013/02/vaerak\\_2013\\_02\\_2014-12-10\\_tie\\_001\\_en.html](http://www.stat.fi/til/vaerak/2013/02/vaerak_2013_02_2014-12-10_tie_001_en.html)
- Statistics Finland (2015). Nearly every fifth woman aged 45 to 49 has not given birth. Retrieved from [http://www.stat.fi/til/vaerak/2014/01/vaerak\\_2014\\_01\\_2015-12-10\\_tie\\_001\\_en.html](http://www.stat.fi/til/vaerak/2014/01/vaerak_2014_01_2015-12-10_tie_001_en.html)
- Statistics Finland (2016). Number of persons speaking national languages as their native language went down for the second year in a row. Retrieved from [http://www.stat.fi/til/vaerak/2015/vaerak\\_2015\\_2016-04-01\\_tie\\_001\\_en.html](http://www.stat.fi/til/vaerak/2015/vaerak_2015_2016-04-01_tie_001_en.html)



# AALTO UNIVERSITY

Changing the Course of Art Education Students' Art Studies in Aalto University

Mira Kallio-Tavin & Minna Suoniemi





Images 1 & 2: Intensive workshop in extraordinary surroundings of Vasikkasaari Island was planned to create a committed working environment and start the students' working processes.  
Photographs: Minna Suoniemi

Mira Kallio-Tavin Aalto University  
mira.kallio@aalto.fi  
&  
Minna Suoniemi Aalto University  
minna.suoniemi@aalto.fi

## Changing the Course of Art Education Students' Art Studies in Aalto University

### Abstract

The Finnish visual art teacher education turned 100 years old in 2015. The centennial was a good opportunity to reflect the past and current practices of art studio teaching for pre-service art educators. It is clear that art has played diversified roles in the history of art teaching. For example, in the 1970s, mass media images and visual communication were more interesting for some art teachers and art educators than art. In the 1980s and 1990s, art studio studies were in the core of art teachers' education and many students "disappeared" in art studios for many years during their study time. The times have changed. In this article, we describe the changes of contemporary art teaching for pre-service art teachers in Aalto University's art education program. We discuss especially the art pedagogical principles of art teacher and artist Minna Suoniemi. We explore one art project example and offer visual materials from other art education students. The artistic processes were exhibited as part of 100-year art teacher education celebration during the spring 2015 in Helsinki.

**Keywords:** Contemporary art education, inquiry-based art teaching, issue-based art teaching, phenomenon-based education



Images 3 - 5: Installing work in a process-based exhibition in Node Space in 2014.  
Photographs: Venla Helenius & Hanna Meriläinen

Images 6 & 7: Jani Nummela's Installation, Node Space, 2014.  
Photographs: Jani Nummela



What are then the current practices of contemporary art education? What has changed and what has been important to preserve in the hundred years of art teaching for art education students? Learning to see and perceive, and the ability to ask important and critical questions are still as relevant as always. However, the practices and approaches have been changed within the past 100 years. Art learning is closely contextualized to relevant contemporary art practices and students are encouraged to apply inquiry-based working. In this visual essay we present current artistic processes, and focus on one example, represented in one of the two exhibitions during the celebration of the hundred years of Finnish art teacher education (see Lintunen & Helenius, 2015). As Kallio-Tavin (2015) stated, “contemporary art deals with rich content and layers, exploring social, political and cultural issues, among other topics, using methods and strategies, and choosing materials, differently and from different reasons than art teaching in schools has traditionally often done” (p. 23). Art education students are encouraged to view contemporary art in different contexts and to understand it in relation to art history, societal and political discourses, popular culture, and different practices in visual culture. Contemporary art is the core context and source of vivid material, which is directly related to society and its politics, environment, visual culture, and so on. The substance knowledge needs to be solidly grounded. This requires, in addition to following current conversations both in art and art education, viewing diverse forms of arts (such as visual art, documentaries, films, performances, contemporary dance and theater). Similarly, as it is important to know the

literature and theory of the field, it is crucial to know the field of art, since as much as academic texts refer to other academic texts, works of art refer to other works of art.

One of the main skills of contemporary art teacher might be the skill of possessing visual language and conceptual thinking. These skills develop, according to the teaching philosophy practiced in contemporary art education, through making and looking at art, together with reading, writing and conversations about art and society. In this process, students’ art production is contextualized within contemporary art, which makes it relevant and interesting for the students, and forces students to contemplate the question *why* they choose the particular means of artistic and visual practices. It is important to ponder *why* this (one’s own or other’s) artwork was made, in which context, *why* this particular artwork is meaningful for me and what could it mean to others or society. A research-based and experimental approach helps to deliberate from the tradition of “assignment-based” thinking. Artistic processes need to rely on students’ own motivations and commitment. However, when students choose their own theme and approach, the commitment often appears to be quite strong.



Joonas Suomalainen: *Casual Propositions*, series of 3 interactive situations, Node Space, 2014.  
Photograph: Venia Helenius

Commitment is important also as a pedagogical approach, when we define learning as a dialogical process. This approach emphasizes an appreciative and trustful environment to enable learning. All questions are welcomed and wondering and seeking are encouraged. It is relevant to ask: What can you see in the artwork? What types of citations and agencies can you recognize? What does this artwork mean to you? Why was it made and, how do you understand it? It is important not to rush to offer explanations from the teacher's position, but to let the conversation develop through students' collective dialogic thinking process. This type of critical gaze and analysis is especially important when discussing students' own artworks (Tavin, 2009). In practice, while the students are in a process of producing own art projects, their material is constantly being discussed in class: What can be seen or experienced? What do the other students see? How do they interpret what they are experiencing? And, what kind of agencies do they recognize? While students hear different interpretations of their own work from other students (which might be completely different from their own intentions) they learn to view, see and understand visual language and build critical visual signifiers.

The art pedagogical ideology presented here is close to the phenomenon-based approach, which is one of the main core visions for the Finnish educational developments. Phenomenon-based learning challenges the idea that student's thinking needs to be organized around separate singular school subjects, while the world seems to be much more complex than that. This type of work requires teachers' collaboration and a

student-led investigation, with students playing an important role in recognizing their own needs in filling the gaps in their knowledge. This attitude is quite similar to contemporary artists' practices and contemporary art strategies (Marshall, 2011). Since it is impossible to govern everything within visual art education, the phenomenon-based approach offers an investigative strategy instead of anxiety around all the different methods, theories, materials, readings, tools and techniques that art teachers sometimes feel they need to be able to cover. While it is important to be able to possess the "tools", they should never become a value per se. Next we will introduce the artistic project by art education student Jani Nummela.

### **An ongoing process from *Boys of Summer* to *Pervert Art***

When pondering the starting perspectives for his artistic work process, Nummela emphasized the effort to develop private topics into public themes. In his undergraduate thesis he focused on teenage homosexual identification to female film characters. TV and films influenced him strongly as teenager, and he wanted to make these experiences visible to the wider audience through his art. As artistic influence and source, he mentions Candice Breitz's artwork and especially *Babel series* and *Soliloquy trilogy*. Nummela finds it interesting how Breitz uses popular culture as her material and artistic method. For example, in *Soliloquy trilogy*, Breitz has edited out from the original movie everything but the main character's lines, hence producing a long monologue.

Minna Suoniemi's performative intervention during the exhibition opening in Node Space



A discussion about the students' processes with a visiting artist and lecturer Andy Best



A discussion about the students' processes with a visiting artist and lecturer Andy Best



Video Stills from White Horses, a video installation by Anniina Ala-Ruona and Venla Helenius



Minna Suoniemi's performative intervention during the exhibition opening in Node Space



Video Stills from *White Horses*, a video installation by Anniina Ala-Ruona and Venla Helenius







Installing work in Kuvis1000kamppi Exhibition at an empty store space in Kamppi shopping center, 2015



Images 9 & 10: Minna Suoniemi's performative intervention during the exhibition opening in Node Space, 2014. Photographs: Venla Helenius

Images 11 and 12: A discussion about the students' processes with a visiting artist and lecturer Andy Best. Photographs: Venla Helenius

Images 13 and 14: Video Stills from White Horses, a video installation by Anniina Ala-Ruona and Venla Helenius. Photographs: Venla Helenius

Images 15 and 16: Installing work in Kuvis1000kamppi Exhibition at an empty store space in Kamppi shopping center, 2015. Photographs: Neonilla Narjus

Image 17 (next page): Site specific participatory performance You and I, Sini Anttila-Rodriguez, Oleg Donner, Salla Keskinen, Jenna Saarinen, Milja-Maaria Terho, Kuvis1000kamppi Exhibition, 2015. Photograph: Neonilla Narjus



Site specific participatory performance You and I, Sini Anttila-Rodriguez, Oleg Donner, Salla Keskinen, Jenna Saarinen, Milja-Maaria Terho, Kuvis1000kamppi Exhibition, 2015



Image 18: Kuvis1000kamppi Exhibition opening, 2015. Photograph: Neonilla Narjus



Performances by Nussivat pääskysel, a visually, politically and ideologically polyphonic rapid reaction group of four artists, in Kuvis1000kamppi Exhibition, 2015



Students performing in Kamppi Shopping center in Security guards' uniforms creating a remake of Otto Karvonen's Security Flip Shifty, a commissioned piece by Kiasma Museum of Contemporary art.

Image 19: Performance by Nussivat pääskyset, a visually, politically and ideologically polyphonic rapid reaction group of four artists, in Kuvis1000kamppi Exhibition, 2015. Photograph: Neonilla Narjus

Image 20: Students performing in Kamppi Shopping center in Security guards' uniforms creating a remake of Otto Karvonen's Security Flip Shifty, a commissioned piece by Kiasma Museum of Contemporary art. Photograph: Neonilla Narjus



Eveliina Suonto, Homma (engl. task/thing), a video piece with dialogue from a nationalist internet forum (Homma Forum), 2015.



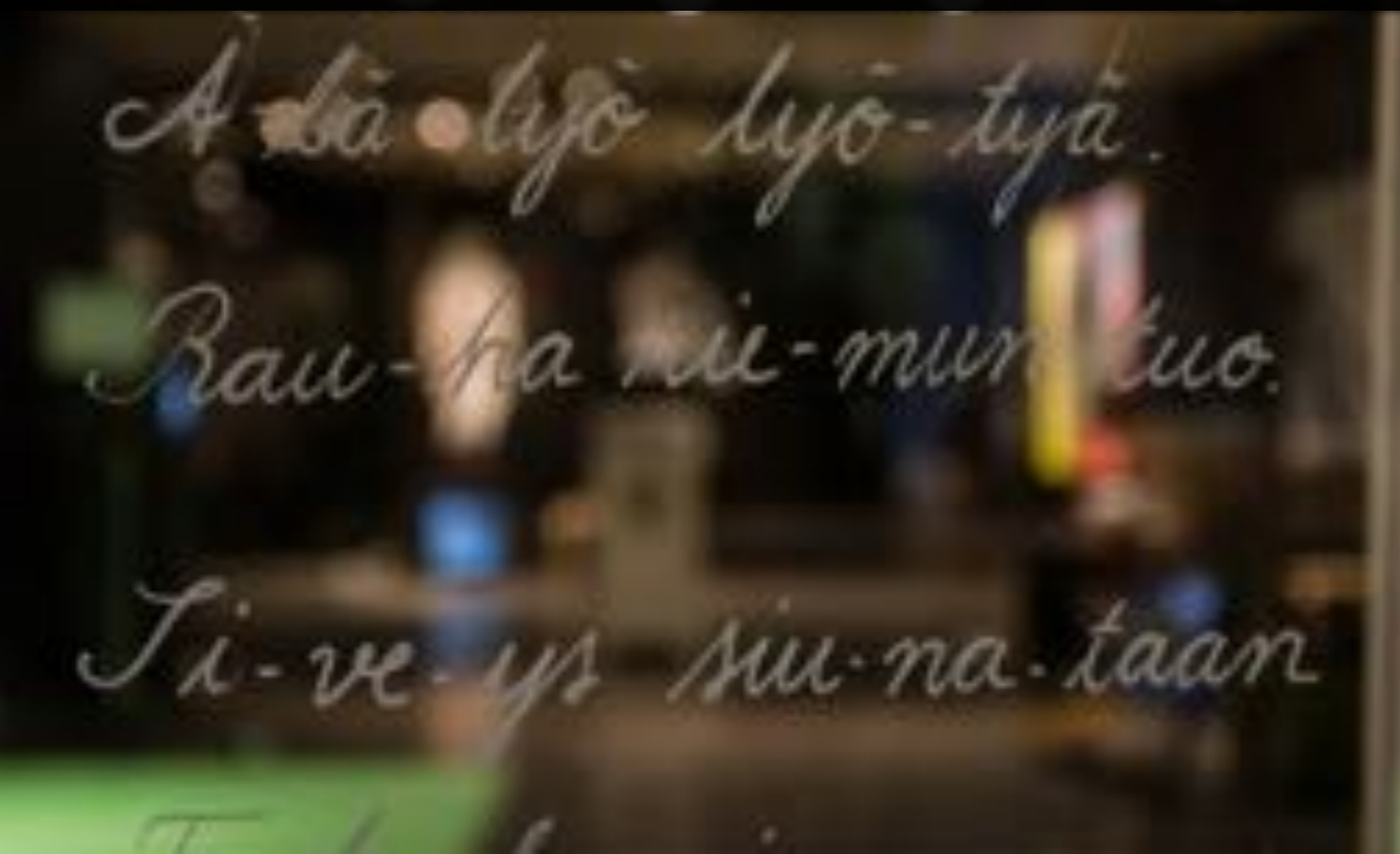
Lina Nokelainen's rotoscope animation Blog posts, 2015.



Sari Silvo's experimental video installation Afterparty - only for the selected ones, 2015.

Outi Koivisto's Hard work shall overcome misfortune, written school workbook texts and passages of Michel Foucault's Discipline and Punish on the shop window, 2015

Jani Nummela installing Pervert Art 1 in Kuvis1000kamppi, 2015





Jani Nummela's Pervert Art 1, 5-channel video installation with sound, 2015





Image 21: Eveliina Suonto, Homma (engl. task/thing), a video piece with dialogue from a nationalist internet forum (Homma Forum), 2015. Photograph: Neonilla Narjus

Image 22: Iina Nokelainen's rotoscope animation Blog posts, 2015. Photograph: Neonilla Narjus

Image 23: Outi Koivisto's Hard work shall overcome misfortune, written school workbook texts and passages of Michel Foucault's Discipline and Punish on the shop window, 2015. Photograph: Neonilla Narjus

Image 24: Sari Silvo's experimental video installation Afterparty - only for the selected ones, 2015. Photograph: Neonilla Narjus

Image 25: Jani Nummela installing Pervert Art 1 in Kuvis1000kamppi, 2015. Photograph: Neonilla Narjus

Images 26 and 27: Jani Nummela's Pervert Art 1, 5-channel video installation with sound, 2015. Photographs: Jani Nummela

When describing the actual artistic process, Nummela mentions his interest toward using popular culture material, such as music videos and commercials, and developing his ideas based on editing existing materials. Seeing artistic examples encouraged him to continue with his ideas. He first tested the method and made versions. These tests shaped his artistic thinking and effected in how he continued editing his material. Some seemed better than others, but nothing seemed sufficient to exhibit. Working on existing video material made the artistic process first seem too easy. He decided that instead of focusing on “overdoing” one singular piece, he included several draft-type edits into a video installation to be able to allow space for coincidences. This made it possible to include different layers, voices and perspectives to the artwork, and hence emphasize un-finished and open-ended artistic process.

The first piece turned out to be an installation, including an image modified from the Superman strip where the Superman has been edited out, a letter written as a child to a lost friend, and a video entitled *Boys of Summer*. The video consists of edited material of men and boys, which Nummela had found beautiful as a teenager. The installation speaks on longing, absence and admiration, mixing layers from early childhood emotions to teenage and adult erotic, and romantic homosexual fantasies. Later on, the video *Boys of Summer* was included into a larger video installation, *Pervert Art*. For this video Nummela edited material based on his teenage visual fantasies, represented through popular culture imaginaries of that time. In this installation, five videos, which differ from their

length, loop randomly and hence every reviewing experience is different. For Nummela, this artwork represents namely images in process and an effort to include coincidence into a video artwork process when the images and their themes are more important than their form.

Nummela’s work can be seen as an example of a critical artistic process in which the piece both reflects personal experience and forms a visual research about constructed and loaded media representations of what it means to be a young man. Thus, Nummela’s artistic working process can be seen as an exploration of a certain phenomenon, to which he has a very personal relation and motivation. For us, it serves as a good example of practiced contemporary art pedagogy, where societal and cultural phenomena are contemplated using conceptual thinking through artistic language.

## REFERENCES

- Breitz, C. (1999) *Babel series*, 7 channel video installation. Retrieved from <http://www.candicebreitz.net/>
- Breitz, C. (2000). *Soliloquy Trilogy*, 3 short films. Retrieved from <http://www.candicebreitz.net/>
- Kallio-Tavin, M. (2015). Becoming culturally diversified. In M. Kallio-Tavin & J. Pullinen (Eds.), *Conversations on Finnish Art Education*, (pp. 20-32). Aalto University publication series: Art+Design+Architecture 5/2015. Helsinki: Aalto University.
- Lintunen, A. & Helenius, V. (2015) (Eds.). *KUVIS1000KAMPPI* Exhibition publication 2015. Retrieved from <http://docplayer.fi/141024-Kamppi-exhibition-21-5-24-5-2014.html>
- Marshall, J. (2011). *Creative strategies in contemporary art*. Retrieved from <http://www.eksperimenta.net>
- Nummela, J. *Boys of Summer*, (2014), Video Installation. Retrieved from <https://vimeo.com/159117845>
- Nummela, J. (2015). *Pervert Art 1*. 5-Channel Video Installation. Retrieved from <https://vimeo.com/128738158>
- Tavin, K. (2009). Seeing and being seen: Teaching visual culture to (mostly) non-art education students. *International journal of arts education*, 7(2), (pp.) 1-22

**.HANNAH KAIHOVIRTA &**

**MINNA RIMPILÄ**

---

**SOCIAL SEMIOTICS AND ART  
EDUCATION IN A BLENDED  
LEARNING SPACE**

**Åbo Akademi University**

# Social Semiotics and Art Education in a Blended Learning Space

## Abstract

This visual essay is a documentation of research in an art-based learning project generated by researcher-teacher collaboration in primary education. The project's educational stance was informed by multimodal learning theory and the art-based approach was formed by the possibilities and challenges of *one-to-one computing*<sup>1</sup> in school.

The aim of the essay is to articulate understanding on how *blended learning knowledge*<sup>2</sup> is implemented when developing *multi-literacy learning*<sup>3</sup>. Furthermore the essay discusses how blended learning knowledge forms critical thinking on art pedagogy in primary education practice.

Keywords: Computing, Multimodality, Social Semiotics, Art-based learning, Blended learning, Identity Construction, Meaning making as learning.

## Introduction

This research takes its stance in *Deweyan pragmatism*<sup>4</sup> in the sense that the art-based experiences in the project are interpreted as knowledge production on learning. The experiences are reflected to humanism as philosophy and to the agency of future teaching in multimodal blended learning environments. The empirical material is collected through a combination of visual documentation and participatory action research (PAR)<sup>5</sup> in school. The alphabetic text in the visual essay is generated from a collaborative development and research process between a researcher, a teacher and pupils in a first grade class. The semiotic resources used in the retelling of the experience are in the study understood as central aspects of multimodal learning practice.

The study derives from a project carried out in the research program *Didactic dimensions of digital learning* (dididi.fi) at the *Faculty of pedagogy and welfare studies* at Åbo Akademi University in Vaasa, Finland in 2014. The study was realized in a first grade school class. The class is situated in a teacher practice school that is connected to the teacher education program at the university. The duration of the on-site project with pupils was ten lessons.

To involve oneself in a research project through PAR is about communicating knowledge on that both the process and the outcome of research can benefit school practice. When starting up the project with blended learning knowledge in one-to-one computing practice the introducing planning and collaborative dialogue between the teacher (Rimpilä) and the participating researcher (Kaihovirta) was the first phase of conceptualization in PAR research. We started communicating the researcher intervention with paying joint attention to the meaning that the *words design, art as experience, communication and multimodal learning* created for us in the education setting. Our focus on the words was not only a way to understand words; it was a way to enter the project with shared interest in what the words as stakeholders mean when transferred to teaching practice. Elaborating the words was also a way to create confidence in collaboration, since the words functioned as signals for joint understanding in the flow of realizing the project. One important reflection on the project was to create understanding for a dynamic dialogue over time instead of thinking of it as a static image of reality and experiences at one point of time. The notion of stretched joint experiences is important here because the teacher and I were interested in exploration of the learning potential in long-term art-based processes.





## Opening words

The task that the pupils were offered was “to create oneself” by exploring the fictional phenomena *superhero*. It is here noteworthy that from a multimodal learning perspective it was not the creation of the superhero itself that was the aim of the task; the superhero was used as a semiotic resource for art-based learning experiences on identity construction.

The notion of blended learning knowledge and social semiotics as a space for communication brought a profound change to our approach to the classroom practice and we made effort in generating teaching with mindful affordances. The one-to-one computing space generated a possibility to create settings for learning in images, in video, in writing and in speech. Although the situation could be understood as a complex learning situation it actually was articulated as an experience of having a wide repertoire of possibilities and challenges. This can be compared to the notion that contemporary learning has to include understanding of using several mindsets at the same time, instead of thinking of using several mindsets placed in a linear order. When learning processes are about meaning making<sup>6</sup>, everybody have to put strong effort in communication. We experienced that the concept of multimodal literacy changed the potentials for our thinking of the effects of art-based learning. Instead of using the habit of a expressionism teaching tradition, where pupils are encouraged to work with identity construction focusing on inner agency (individual competence) we turned interest to

identity construction in art-based learning as a joint experience and shared agency (communicative competence). The words and theories elaborated by the teacher and me transformed into embodied knowledge and teaching practice.



## Researcher-Teacher Reflection Dialogue

Initially in the project the pupils started with articulating their ideas on superhero identities. The rich scale of affordances (resources for communication) automatically opened a gateway to an unlimited world of fantasy. During the creation process the pupils showed interest in to articulate words, both in speech and written language in parallel with visual communication. They enjoyed the use of digital devices since they (aesthetically) thought the words (names, expressions and characteristics) turned out to look more “cartoonish” together with their pictures with this tool. The multimodal way of working supported the pupils to develop their multimodal literacy repertoire. Of course it was also rewarding for the pupils during the process that we were two adults with great knowledge of popular culture available. Each pupil received qualitative attention on their creative processes. This increased the pupils’ confidence and competence using various mediations when creating the superheroes. During the process it was not only adult-pupil relations that were rewarding. Since we during the lessons were able to communicate “on demand” and on several levels thanks to the one-to-one digital tools, the atmosphere generated vivid discussions. The topics discussed were for example how superheroes express their feelings. It was easy to negotiate different opinions, to experiment, for example correct and change ideas visualized. The pupils also played with selfies (where the pupils photographed themselves when imitating superhero identities, emotions and bodily expressions). It was



also easy for the pupils to erase pictures that they did not think were artistic enough from their individual pad. When showing the pupils photos on a big screen the pupils articulated empathy on each other's body language when various fictional emotions connected to the superhero characters were mediated. The pupils also created logotypes and symbols for their super-heroes. In this process the teacher and I conducted the creation process as a playful semiotic thinking and analysis process.

## Development of new teacher knowledge and competence

To generate this kind of collaborative projects is a way of learning where everybody involved gain from the practice on their level. It is not only art as learning practice, but also art as participation practice. This practice is partly implicit and not articulated in the everyday practice, but as soon as you take in research in the project it is possible to understand a more abstract framework for the practice. This way of working also fuels the motivation for more collaborative researcher–teacher

development work. One of the most tempting new theoretical ideas in the situation was the idea of conceptualizing the understanding of the coherence between art–based learning and one-to–one computing. The pupils discovered that there are similarities between these two areas. This came up in the pupils learning experiences on mistakes. The discussion revealed thoughts on that in visual art practice very often mistakes can lead to new ways of thinking. Kind of same experience is happening when working with digital devices. It is easy to recreate work that earlier only where recognized as mistakes. The pupils communicated that with digital devices they can correct mistakes easily and take on new strength in their ideas. From the pupils perspective this differed from work with tools as paper and scissors, because making mistakes with papers and scissors they had to start all over again with a creation process.

Another form of development was the teacher's notion that digital devices do not replace teacher knowledge. The teacher realized through the various forms of collaboration and by paying attention to the multimodal resources as blended learning that replacing some of teacher work with digital devices (for example when it comes to mediating information) is not a professional failure. The project created for the teacher a motivation to deeply develop her teacher professional identity, not only on the level of problem solving teaching situations, but on the level of critical thinking of her practice.



## Closing words

Finally, as a researcher my experience of the project is that knowledge is the result of inquiry, a problem-solving process by means of which we move from doubt to belief. Inquiry, however, cannot proceed effectively unless we experiment—that is, manipulate or change reality in certain ways. Since knowledge thus grows through our attempts to push the world around (and see what happens as a result), it follows that knowers as such must be agents for shared communication in future educational teaching and research practice in art education.

*The Essay Images are documentation from blended learning practice. Vasa övningskola. Åbo Akademi University, 2014. All rights reserved Hannah Kaihovirta.*

## REFERENCES

- Brindley, R. (2009). Demystifying action research: A practical explanation for teacher researchers. In R. Brindley & C. Crocco (Eds.). *Empowering the voice of the teacher researcher: Achieving success through a culture of inquiry*. (pp 18-34). Lanham: Rowman & Littlefield Education.
- Dewey, J. (1916). *Democracy and education*. New York: Macmillan Free Press.
- Dewey, J. (1998). *How we think. A restatement of the relation of reflective thinking to the educative process*. Boston: Houghton Mifflin.
- Dewey, J. (2005/1934). *Art as experience*. New York: Perigee Books.
- Jewitt, C. (Ed.) (2011). *The Routledge handbook of multimodal analysis*. London: Routledge.
- Selander, S., & Kress, G. (2010). *Design för lärande. Ett multimodalt perspektiv*. Lund: Studentlitteratur.
- Street, B., & Al. (2011). Multimodality and new literacy studies. In C. Jewitt (Ed.) *The Routledge handbook of multimodal analysis*, (pp.191-200). London: Routledge.

## NOTES

1. One-to-one computing offers the benefits of equal access to digital devices in school. In 2014 when the research project was realized, Finland prepared educational policies for digital equality in school. This can be contrasted with the accurate situation in 2016 when “bring your own device” still is the practice in school where the majority of teachers and pupils use their personal devices in school practice.
2. Blended learning is formal education in which pupils learn at least in part through instruction and production via digital and online media. Still attending a traditional school structure, face-to-face classroom teaching is combined with digital device learning activities.
3. Multi modal literacy practice can be understood as a set of social practices. We bring to literacy events social models, concepts and social semiotics regarding to the nature of the event. The multimodal literacy understanding is the interpretations that make communication functioning and give it meaning (cf. Jewitt, 2011, Street & Al, 2011).
4. Deweyan pragmatism is here approached as a paradigm that offers theories for understanding the form and role of experience as knowledge (cf. Dewey, 1916, 1934, 1998).
5. Participatory Action Research (PAR) is practitioner-researcher joint research. Recognizable for the research method is four phases; the first phase is collaborative project or intervention planning, the second is collaborative realization of the project, the third is reflection in dialogue and the last is collaborative development of new knowledge and new competence (cf. Brindley & Crocco, 2009).
6. Compare with the understanding that a theory actually is a very pragmatic approach to practice. When one uses theories for conceptualization of practice it is a way of making practice possible to articulate in another way than expected (cf. Selander & Kress, 2010).

# Art Schools for Children and Young People

## . Anu Hietala

The Finnish Association of Art Schools for Children  
and Young People

## . Elisse Heinimaa

From Art School to Basic Education in the Arts

## . Heli Tiainen

Colourful Cultures as the Theme in Visual  
Art Education

## . Pihla Meskanen

Discovering the ART in ARCHITECTURE

## . Marketta Urpo-Koskinen

Art NAVIGATOR2. What was  
done and why

# **The Finnish Association of Art Schools for Children and Young People**

Anu Hietala

Art Schools for Children  
and Young People





Anu Hietala

anu.hietala(at)youngart.fi

## The Finnish Association of Art Schools for Children and Young People

The Finnish Association of Art Schools for Children and Young People is a national umbrella organisation for art schools for children and young people. It was founded in 1982 and has 64 member organizations. Altogether, there are 150 visual art schools in Finland. These institutions provide basic education in the arts for 17 500 children and young people.

Basic education in the visual arts involves fine arts, crafts, architecture and audio-visual arts. The teachers in these institutions are visual arts teachers, artists, photographers, designers and media professionals.





The purpose of basic education in the arts is to offer long-term training according to person's abilities and interests and to create conditions for a life-long hobby in the visual art, as well as readiness for further studies. Basic education in the arts is regulated in Finland by Law (633/1998) and by Order (813/1998).

Visual arts schools are maintained by municipalities and private organizations. The schools participate in multifaceted cooperation with comprehensive schools, kindergartens, other arts, and actors in the field of children's culture. Some of the schools function as part of adult education centres.

The Finnish Association of Art Schools for Children and Young People:

- Represents and promotes the interests of schools that provided basic education in the visual arts to children and young people;
- Promotes the standard of art education provided by its member organisations;
- Promotes the status of the visual arts in the national school and art education system;



- Promotes the status of children's culture and art education in national cultural policy;
- Promotes awareness of the activities and goals of institutions that provide basic education in the visual arts;
- Develops cooperation between Finnish and foreign parties; and supports art education to improve the welfare of children and young people, sustainable development and cultural diversity.

## REFERENCES

The Finnish Association of Art Schools for Children and Young People. Retrieved from <http://youngart.fi/in-english/>

The online exhibition, Into the World of Tove. Retrieved from <http://youngart.fi/matka-toven-maailmaan/>

The online exhibitions of 16 art schools for children and young people. Retrieved from <http://youngart.fi/oppilaitokset/kuvataidekoulujen-verkkogalleriat/>

The photos are taken in The Art School of Northern Helsinki.

Photographer:  
Maarit Kytöharju





# From Art School to Basic Education in the Arts

Elisse Heinimaa

Art Schools for Children  
and Young People

Elisse Heinimaa  
Espoo School of Art  
elisse.heinimaa@kolumbus.fi

# From Art School to Basic Education in the Arts

## Abstract

The 1980s were a significant chapter in the history of Finnish art education. During this time a new school system, art schools for children and young people, was founded outside the collective all-round education school. Today, operation according to the original mission of the art school is also organized in educational institutes other than special art schools for children and young people (e.g. civic and workers' institutes). In the 1990s, the Finnish National Board of Education created a





concept called basic education in the arts that covers all fields of art. In my article I present the origin, reasons and consequences of art schools.

**Keywords:** art education, development, association, network, curriculum



## Art schools for children and young people in Finland – A new phenomenon in the field of art education

In the founding phase of art schools, over 25 years ago, a group of art teachers, artists and parents joined forces to start a grassroots-level

movement whose objective was to organize art education for children and young people. In the great school reform in the early 1970s when Finland switched its school system to a nine-year comprehensive school, the number of art subjects was sharply reduced in the curriculum.

As a result of the situation a state of will emerged, and since 1978 art teachers

started to speedily found art schools. Municipalities, individual persons, art associations, supporters' associations of art schools and artist organizations founded art schools. So, immediately from the beginning there were both municipal as well as private art schools. UNESCO's International Year of the Child was celebrated in 1979, and it forced decision-makers to listen to matters concerning children. An

economic boom prevailed in the country, and as a result municipalities were willing to fund new services.

### **Forward together!**

The operation was started in art schools with a clean slate, because the founders were, indeed, creating a school form that had never before existed. The founders had to rely on their own reason, experience and help of colleagues in all matters concerning school management. In municipalities the school and culture administration adopted a laissez-faire approach, allowing the persons planning of opening an art school. The purpose, objectives, contents, competences of teaching staff, premises and countless other questions were discussed here and there, and also together within a National seminar

in 1981 and within an association founded in 1982.

A development work group (Airasmaa, Grönholm, Ekman-Björkman, Hahtonen, Hassi, Saarelainen, Fredriksson), for art schools, founded in 1982, received a grant from the Ministry of Education from grants allocated to the promotion of children's culture; this grant generated a report titled Art schools for children and young people: Background and development

objectives (Airasmaa et al., 1985). The report notes that a coherent education system is missing in the field of fine art. "A child interested in art or a young person aiming at vocational education must move from a club, institute or one school to another, and the art education offered in them is not always neither target-oriented nor connected to the previous education (Airasmaa et al., 1985, p. 7)". The work group presented that a coherent education system should be created for fine art.



### **The task of the art school for children and young people and the act on basic education in the arts**

The above-mentioned development work group for art schools defined the art school for children and young people for the first time. "An art school for children and young people is an educational institute whose task is to offer

all-round art education that develops the overall personality for children and young people of 5-16 years of age, to support and broaden the art education offered in nursery schools and comprehensive schools as well as to create preconditions for vocational education of fine art and other visual arts. Art schools provide target-oriented basic education of fine art that progresses in accordance with the curriculum taking the level of development of the pupil into consideration as well as offer advanced special studies (Airasmaa et al., 1985, p. 75)".

The "all-round art education that develops the overall personality" mentioned in the definition referred to the fact that schools were ready to take in any child or young person that only had enthusiasm and motivation to engage in art as a pupil. Rather than developing a vocational education that would produce small starting artist,



education in the art school was considered to benefit any child or young person whether his/her life career was going to be in the field of art or not. The education provided was all-round education, and at the same time of such high quality that it "created preconditions" also later to possibly continue on to vocational studies of art. "Developing the overall personality" refers to an idea that engaging in art has an impact on the person as a whole – it is not a question of practicing only a

narrow ability or skill, but, among others, thinking, emotional life and observation will develop with the help of art. (See Airasmaa et al., 1985).

In the definition, support is given to art education in nursery schools and comprehensive schools. This was an important education-political definition of policy. It sent a message that art schools do not replace art education in nursery schools and comprehensive schools, because the education in art schools does not concern the entire generation.

In the year 1983 art schools received their own budget within the state Budget, from which the government started to allocate discretionary state subsidy to the schools. The first Act on Basic Education in the Arts (463/1992) came into force on 27th May 1992. It was revised in 1998 (Act number 633/

1998).

The need for art education for children and young people also in other fields of art than fine art and music was anticipated in legislation and, thus, a concept “basic education in the arts” was created, which refers to education in different fields of art outside the comprehensive school in accordance with the Act and legislation.

The Act of 1988 defines basic education of art as follows: “Basic education in the arts is target-oriented education in different fields of art progressing in levels organised primarily for children and young people, which at the same time gives a pupil readiness to express him/herself and to seek his/her way into vocational and higher education in the relevant field of art (Act on the Basic Education of Art (1998) 21.8. 198/633).” The Act has been drawn up in the spirit of the first definition of the art school. The Act also requires that basic education in the arts be organised in accordance with the national core curriculum drawn up by the Finnish

National Board of Education. In 1992 when the first Act on Basic Education of Art came into force, consulting official of the Ministry of Education, Paula Tuomikoski, characterised basic education of art as an example of modern administration. “The most essential guidance tool in the basic education system is quality objective: education planned and given by a competent art teacher in accordance with the national core curriculum (Porna & Väyrynen, 1993, p. 13)”.

### **Spirit of the art school and development of the curriculum**

The development work group of the art schools for children and young people drew up a curriculum, which acted as a trend setting model for the curriculums of art schools until 1992. The work group stated cautiously: “Although a coherent curriculum was drawn up for art schools for children and young people the work group emphasises that the success of the operation of art schools depends essentially on the

education being renewing, experimental and enthusiastic. A possibility must be given for trial operation of art schools for children and young people. Co-operation among art education, specialists in pedagogics as well as creatively working artists will become more central in future (Airasmaa et al., 1985, p. 9)”.

The spirit of the art school can be described as a creative and experimental atmosphere that has inspired schools throughout the years. When resources of art education were continuously reduced in comprehensive schools, art schools were needed to create ideal conditions to provide art education. Enough time was required for education (at least 2x45 min./week/group), the size of the teaching groups needed to be small (10-12 pupils/group); professional working tools and materials, appropriate teaching premises, proper teaching tools as well as competent teachers were required. Within the limits of these boundary conditions it was possible to organize experimental education,











in which a student's own thoughts and ideas could be taken into consideration.

Assertion of the status of art schools with the help of legislation required creation of collective bases of curriculum for all schools. In 1991 the Finnish Association of Art Schools for Children and Young People appointed a curriculum work group that drew up The Curriculum for Art Schools (1992) and proposed to the Finnish National Board of Education that it be the premise for the core curriculum for basic education in the arts. The Finnish National Board of Education, indeed, used the art schools' own curriculum as a basis for its work (Fredriksson, Hahtonen & Heinimaa, 1992).

The work groups appointed by the Finnish National Board of Education have three times (in 1993, 2002 and 2005) drawn up the national core curricula for basic education in the arts, which have since acted as a framework for municipal and school-specific curricula. The Finnish national core Curriculum (from now on FNCC) for the advanced syllabus of basic education in

the visual arts was completed in 2002, and the equivalent core curriculum was completed for general syllabus in 2005. During the year 2016 and 2017 the Finnish National Board of Education will complete the renewal of the core curricula.

In the core curriculum for advanced syllabus basic education of visual arts is characterized in a form true to the original spirit of the art school.

"- - - The need for artistic learning must derive from a pupil's own motivation, and a pupil must have an active role in studying and learning". "... In the education, inquiring and functional learning should be exploited alone and in interaction with others. The objective is that a pupil him/herself sets problems, processes information and discusses and forms assumptions (FNCC, 2002, p. 9)".



"... Learning of visual skills and knowledge as well as an inquiring, problem-centered attitude toward learning and expression require

continuous interaction between the pupil, the teacher and the group. Observation, working and play must be the central work forms. A pupil's own experiences, skills, knowledge as well as interest are the bases of education. The joy of working and learning should be strived to maintain with choices of subjects and themes (FNCC, 2002, p. 10)". The chapter of introduction to art stresses that "education must be creative" as well as "inquiring and problem-centered" (see FNCC, 2002, p. 16).

Along with the new curriculum art schools started pupil assessment and the possibility to have a final assessment. Indeed, it would be interesting to examine how the pedagogic thinking in art schools has changed and developed over the years. In what ways the education is renewing, experimental and enthusiastic today? And does the original spirit of the art school still stay alive in the 2010s?

The article is abridged and revised. The original article (English version) can be downloaded on web page <http://youngart.fi/in-english/> The Finnish version was originally published in Finnish in Stylus art education magazine in the year 2006.

## REFERENCES

- Act on the Basic Education of Art (1992) 27.5. 463/1992. Retrieved from <http://www.finlex.fi/fi/laki/alkup/1992/19920463>
- Airasmaa, T., Grönholm, I., Ekman-Björkman, E., Hahtonen, E., Hassi, M., Saarelainen, R., & Fredriksson, P. (1985). *Lasten ja nuorten kuvataidekoulut – taustaa, kehittämistavoitteet*. [Art schools for children and young people: background and development objectives]. Valtion taidehallinnon julkaisuja No 26. Helsinki: Valtion painatuskeskus
- FNCC (2002). *Taiteen perusopetuksen visuaalisten taiteiden laajan oppimäärän opetussuunnitelman perusteet*. [The core curriculum for advanced syllabus of basic education in the visual arts]. Opetushallitus: Helsinki. Retrieved from [http://www.oph.fi/download/123026\\_visuaal\\_tait\\_ops\\_2002.pdf?subject=http://www.oph.fi/download/123026\\_visuaal\\_tait\\_ops\\_2002.pdf](http://www.oph.fi/download/123026_visuaal_tait_ops_2002.pdf?subject=http://www.oph.fi/download/123026_visuaal_tait_ops_2002.pdf)
- Fredriksson, P., Hahtonen, E., & Heinimaa, E. (1992). *Lasten ja nuorten kuvataidekoulun opetussuunnitelma* [The Curriculum for Art Schools]. Helsinki: Suomen lasten ja nuorten kuvataidekoulujen liitto.
- Porna, I., & Väyrynen, P. (Eds.). (1993). *Taiteen perusopetuksen käsikirja*. [A Guide to Basic Education in the Arts]. Helsinki: Suomen kuntaliitto.

# Colourful Cultures as the Theme in Visual Art Education

Art Schools for Children and Young People

Heli Tiainen

Heli Tiainen

Sara Hildén -akatemia/ The Art School for Children and Young People in Tampere

heli.tiainen@tampere.fi

# Colourful Cultures as the Theme in Visual Art Education

## Abstract

In the school year 2015 - 2016 the pupils of Sara Hildén –academy / The Art School for Children and Young People in Tampere studied different cultures and cultural differences through various art practices.

The main objectives were:

- To study similarities and differences between cultures or subcultures.
- To look behind the most popular preconceptions and generalizations.
- To foster understanding and tolerance.

The concept of culture can be understood as a cultural region, as an historical period, as a subculture and so on. Multiculturalism is everyday

life of the children and youngsters because of their social background and history as well as their current surroundings. They also live in a global modern visual reality using the Internet and the social media.

The teachers could choose the way of approaching the theme depending on the age and interests of their pupils and the objectives of the curriculum. Sometimes it was easy to combine these in a work of art. Sometimes it was more demanding and the process of working, including discussions, was more important than the visual result.

When planning the theme we did not know what would happen in the world. Impacts of the crisis and war in Middle East came also to Northern Europe during late summer and autumn 2016. Tampere City received hundreds of refugees and asylum-seekers from the Middle East in autumn 2016. This had an unexpected impact on our process with the theme colourful cultures.

**Keywords:** culture, multicultural, intercultural, otherness





## **Diane, lion and a turtle from Cameroon**

The smallest pupils, aged 7-9 years, started working with stories and tales from different countries. It was a special, peaceful and respectful meeting when Diane, originally from Cameroon, now living in Tampere, visited the school. Diane told an old story about a lion king and a turtle. Children made portraits of Diane and the tale was described by drawings, paintings and animation. This meeting led to a series of discussions of the appearances of human beings and the concept of beauty in different cultures.

A group of pupils started to make a visual “ethnographical” study about the social subculture of 13 year old Finnish youngsters. The work is on-going, only the self-portraits made in the style of mindfulness colouring books for adults (currently very popular in Finland) are ready.

## **A deity of my own**

An unfamiliar religion was the starting point for mixed-media works. The teacher, keen on India, told the pupils about the Indian deities. In Hinduism there are a lot of deities with different tasks and different things to protect. The pupils’ task was to think about from what they needed protection or which quality they needed more. They made Protectors for weather, love, peace, equality, falling asleep and courage. One of the

parents phoned the teacher, wanting to emphasize that they believe in Christian god and they do not want any other religious opinions to be delivered in the art school. The teacher explained that it was no meaning to insult anybody, just to make pupils understand that there are different cultures, religions and beliefs in the world.

## **If I were forced to leave my country**

In the autumn 2015 problems in the Middle East exploded - the asylum - seekers invasion surprised and challenged European countries, and also Finland. Tampere City received some hundred refugees. This politically difficult and humanly tragic situation was discussed and processed in some groups, either seriously or with a little humorous or tragicomic way.

One group of pupils studying ceramics, aged 13 – 14 years, was especially multicultural. Pupils used Finnish, English, Estonian, Turkish, Chinese and Persian while talking during the lesson because of their different backgrounds: one student was a refugee, some were from a multicultural family, some were living temporarily in Finland because of parents work, some were adopted. The group started to think what they would take with them if they were forced to leave, what would be the important things of their lives or Finnish culture. The results were the important thing or the idea of it surrounded by frames made of ceramic.



Pupils aged 9-10 years imagined that the sea-level is rising so high that Finland is sinking. They had to design a ship for their family and the most necessary things and travel abroad. These plans were drawings. Pupils also built models of the ships and made self-portraits describing the profession they would like to have in the new country. The portraits were 2-layer prints.



## A Minimum State

One group of nine year olds started to study the concept of a state. The art lessons started to be like a long-term play. The group founded a state, decided to make it a democracy, instead

of a kingdom ruled by a teacher-queen. The teacher guided and made suggestions, but the pupils made a lot of democratic voting during the process. Even the name of the state was voted letter by letter. First the pupils worked together as a team and decided, planned and built the geographical map of the state: natural environments, borders and roads. Then everybody got their own area in which to work, make buildings, design money and so on. The process continues and there will be tasks for deciding laws and rules, making institutes necessary for a state: police, hospital, shops and so on. Artistic working included drawing, painting, three-dimensional work, design and graphics.

Indian-style bicycle was one of the short exercises during the minimum state-project. Studies of the structure of a bicycle and ideas of using it by Indian style as a home and as a means of earning one's living were inspired by the Ghoda cycle project by Sameer Kulavoor. The process included discussions of the traffic in cities, the amount of cars and pollution.

## What is Odd in Finland - What is Odd in Other Countries?

The 10 years old pupils studied odd traditions or habits in other countries or cultures and tried to imagine what would be odd for foreigners in Finland. They commemorated but also searched facts from the Internet.

Some odd traditions or habits from other cultures according to the pupils were:

- It is not allowed to ride a camel on holy days
- Giving a clock as a present means death
- Giving a yellow flower means the end of friendship
- Belching means that the food is good
- Nodding the head means "no"
- Muslim women using scarves

Habits or traditions that foreigners feel odd in Finnish culture in the pupils' opinions were:

- Men are not allowed to have moustache in Finnish army
- The taste of Finnish Karelian pasty and Finnish fish pasty
- Going to sauna, rolling in the snow and swimming in ice holes

Pupils made acrylic paintings describing two odd things in one painting.

The school-year is continuing as this essay is written and working-processes are going on. But in May there will be a little exhibition and a multicultural vernissage for the pupils and their families. We think our theme is so important and interesting that we will continue it next school-year. For instance we could not organize meetings between pupils and

representatives of other cultures as widely as we thought. The political and cultural situation in the world will surely continue to be complicated so we need understanding of our own identity and understanding of otherness.

## Facts

Sara Hilden Academy/ The art school for children and young people in Tampere, Finland, was established in 1982 and today it gives basic education in visual arts based on the advanced syllabus. The number of students is about 400 and their ages are 7-17. The syllabus is divided into basic studies (540 hours) and advanced studies (760).

Basic education in the arts in Finland differs from compulsory basic education. Participation is voluntary and the education providers may charge moderate fees. Basic education in the arts is goal oriented, gradually progressing education in different art forms given mainly to children and young people. It provides them with the skills needed in expressing themselves and in applying for vocational and higher educational institutions. Basic education in the arts is regulated by act and degree and the national core curriculum, which may include syllabi of different extent: basic syllabi or advanced syllabi. The Finnish National Board of Education decides the objectives and core contents for nine different art forms.















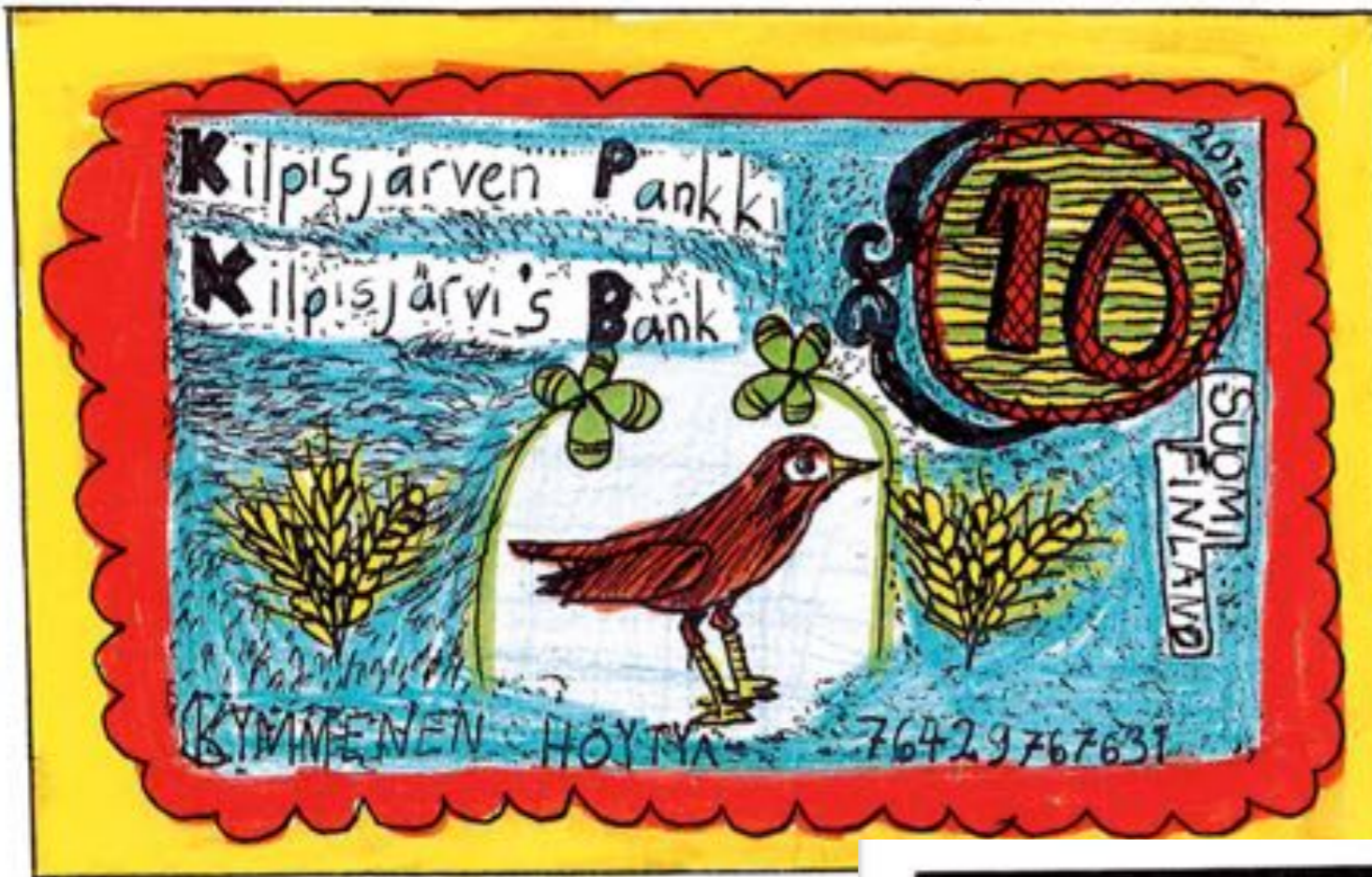






# References

- Sara Hildén-Academy. Retrieved from [www.tampere.fi/tyovaenopisto/sarahildenakademia](http://www.tampere.fi/tyovaenopisto/sarahildenakademia)
- The Association of Art Schools for Children. Retrieved from <http://youngart.fi/in-english/basic-education-of-art-media-architecture-and-design-to-children-and-young-people>



A silhouette of a person, possibly a child, is shown from the side, reaching out with both hands towards a vibrant, abstract background. The background consists of large, overlapping shapes in various colors: red, blue, yellow, green, orange, and purple. The overall composition is dynamic and artistic, suggesting a connection between the human form and the creative world of art and architecture.

Art Schools for Children  
and Young People

# Discovering the ART in ARCHITECTURE

Pihla Meskanen



Pihla Meskanen

Arkki, School of Architecture for  
Children and Youth, Finland

pihla@arkki.net

## Discovering the ART in ARCHITECTURE

### Abstract

“Architecture more fully than other art forms engages the immediacy of our sensory perceptions. The passage of time, light, shadow and transparency, colour phenomena, texture, material and detail all participate in the complete experience of architecture” (Holl, 2006, p. 39).

This essay contemplates the means and objectives of architecture education for children and youth. As architecture is a very complicated entity, it can be approached from various angles in architecture education for children. Architecture is much more than just physics, mathematics, geometry, economy, sociology and construction. In the only contemporary source on classical architecture to have survived, 15 BC architect Vitruvius

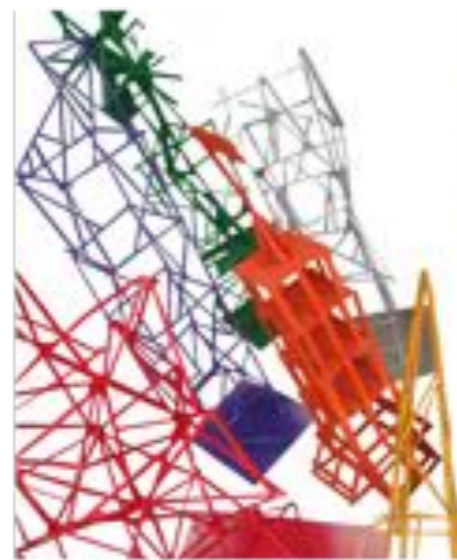
wrote in his book *De architectura* that a structure must exhibit the three qualities of *firmitas*, *utilitas*, *venustas* – that is, it must be solid, useful and beautiful. Since the time of classical antiquity and its rebirth in Renaissance, architecture in its nature has been recognized as an esthetical form of art, considered as a means to bring delight to people, and represent the cosmic order.

In this essay I discuss the immaterial aspects of architecture in relation to architecture education to children and youth.

**Keywords:** architecture, architecture education, art education, sensing architecture, architectural experience, multisensory perception, aesthetics



Where is the art  
in architecture?



## Where is the art in architecture?

Architecture as art is special in the range of different arts. It is not a "free" art form but it is a "useful" art form. It should enhance the lives of people alongside providing them with spaces for different human actions.

"Architecture is a poetic language of humanity which has an immediate impact on our physical body. At the same time architecture is science, technology and economy, in one word: culture. Architecture can make peace with nature and culture, with man and spirit" (Nyman, 1998, p.167).

The phenomenological viewpoint of architecture is researching into the experience of built space rather than the forms, physical measurements and styles. From the phenomenological viewpoint good architecture evokes the sense of familiarity and the sense of beauty in the person experiencing it.

Architecture as art is a profound expression of our understanding of life. It is the expression of our cultural values. This inseparable binding

between man and architecture sets the profound basic goals to architecture education.

Not only can architecture education lead to a demand for a better environment, but also architecture education gives means to a better and comprehensive understanding of the human way of living on earth.

I believe that this legacy is something that we want to cherish and give to our children, who are the citizens, designers, and decision makers of our future.

## Material and immaterial elements of architecture

"A real masterpiece always pushes our consciousness away from its normal, everyday track and beyond imagination, directing it to the deeper structures of reality" (Pallasmaa 1993, p.75).

Architecture is much more than just physics, mathematics, geometry, economy, sociology and construction.

Sensual understanding or "reading" of architecture is necessary for understanding the built environment deeply. Some parts of architecture can be easily measured, defined and classified, such as height, area, mass, volume, thermal insulation, efficiency, expenses –the list is long. These things can be easily taught and learned. Yet these measures do not measure the architectural quality of the design – rather they measure economic and engineering efficiencies.

To me the most interesting aspect of architecture is the unquantifiable *quality of design* that cannot be defined with numbers. It could be compared to a musical composition; like different musical pieces are composed using the same basic notes, so too does architecture use a basic vocabulary and elements to compose unique entities. The most basic architectural elements are light and shadow, material, texture, color, shape, form, space, rhythm, structure, scale and proportion. These components and others are used to form the space and shape by means of composition.

These elements in itself can be measured, but an architect uses these elements in designing a piece, that has aesthetic values. Architecture uses physical elements to create sensual and psychophysical encounters that are experienced through moving in space in time.

“Like a skilled cook, a designer can create interesting parallels and combinations” (Kareoja 2014, p. 36).

### **Sensing, experiencing**

“Architecture more fully than other art forms engages the immediacy of our sensory perceptions. The passage of time, light, shadow and transparency, colour phenomena, texture, material and detail all participate in the complete experience of architecture” (Holl 2006, p. 39).

How do we perceive architecture? Our nervous system binds us to the world. Senses are physiological capacities of organisms that provide data for perception. We use all our senses to

form our experience and interpret our built environment. Architecture doesn't work with one sense alone, but with synesthetic hybrids. Aesthetic evaluation of architecture has to do with the architectural experience, or perception, that is unique to each person.

### **Perception**

Architectural message is passed through the images, memories and correlations as well as through bodily feelings and sensations. Perception is the process of acquiring, interpreting, selecting, and organizing sensory information.

The complex perception of architecture, or space, or place, or city, involves not only our complex sensory system, but also our knowledge, our cognition, our assumptions and presumptions, which all affect the way we read – or interpret - our own sensual perceptions. Each and every person has his own personal experience of the same place. Architectural education increases the knowledge of the built environment and thus affects the way we perceive it or

“read” it. Increased knowledge of the built environment changes the way of perception.

Many cognitive psychologists hold that, as we move about in the spaces and places, we create our own model of how the world works. That is, we sense the objective world, but our sensations map to percepts, and these percepts are provisional. As we acquire new information, our percepts shift. Just as one object can give rise to multiple percepts, so an object may fail to give rise to any percept at all: if the percept has no grounding in a person's experience, the person may literally not perceive it.

So one could say that we do not see things as they are, we see things as we are - depending on our personal history. Experiencing architecture is interaction between sensual memories and the environment.

Herein lies the key to architecture education to children. Architecture education can give endless possibilities for the children and young to create

their own 3D –observation libraries of the wonders of the built environment and enable them to become sensitive to the built environment.

Architectural education aims to develop a child's ability to perceive, consider, understand, conceptualize and evaluate his or her environment. Architecture education supports the development of individual cultural identity, which helps us belong to our local surroundings, to our country and to humankind. This sense of belonging is an important factor in cultivating the desire to participate and influence the shaping of our surroundings. Local identity is one step on the way to global awareness and sustainable development.

### Teaching architecture to children in Finland

In Finland children's architecture education as part of the civic art education has already established its place. The Act on Basic Art Education was passed in 1992. The first national core curriculum of Basic Education in

the Arts and Architecture was published in 1993. The objectives and core contents are determined in this national core syllabi devised by the Finnish National Board of Education for following forms of art: music, literary arts, dance, performing arts (circus and theatre), visual arts (architecture, audiovisual art, fine arts, and crafts).

Suvi Linden, Minister of Culture (2001, p. 4) explained in her Foreword: "The built environment provides all of us with a framework for our actions and our personal fulfillment. It forms the bulk of our national wealth and belongs to all of us, both builders and users. All citizens should have an active understanding of the built environment, irrespective of age, occupation or educational background. Every one of us will at some point have to take a stand on matters related to the built environment and thus have a say in the quality of our own lives and the lives of others."

### Arkki

In 1993 Arkki was founded by Miina Vuorinen, Tuuli Tiitola-Meskanen and Pihla Meskanen. Since then I have worked mediating architecture to youth and developing ways to increase the awareness of the meaning of quality built environment. Over the past 23 years Arkki has done thousands of projects with more than 20.000 children and youth in 20 countries around the world. Arkki offers a wide range of architectural courses to children and youth, starting from workshops and short courses to long term step-by-step goal-directed long term education. We have developed a 15 year educational program and curriculum of architecture for children and young people, that offers a child the possibility to study architecture continuously for 15 years and altogether 1500 teaching hours between the age of four and 19.

In Arkki we believe that architectural education gives children new possibilities, means and mediums to influence the creation of our future environment, no matter what their



occupation will be.

Arkki ([www.arkki.net](http://www.arkki.net)) activities video:  
[https://www.youtube.com/watch?v=I\\_KSCG6fKd](https://www.youtube.com/watch?v=I_KSCG6fKd)

### Imaginary worlds of light and shade – a study of the effects of light and shadow in the space

Light and shadow are some of the most important factors in forming the atmosphere of space in architecture. By changing the amount of lighting, the angle of lighting or the color of the light one can change the whole atmosphere of the space.

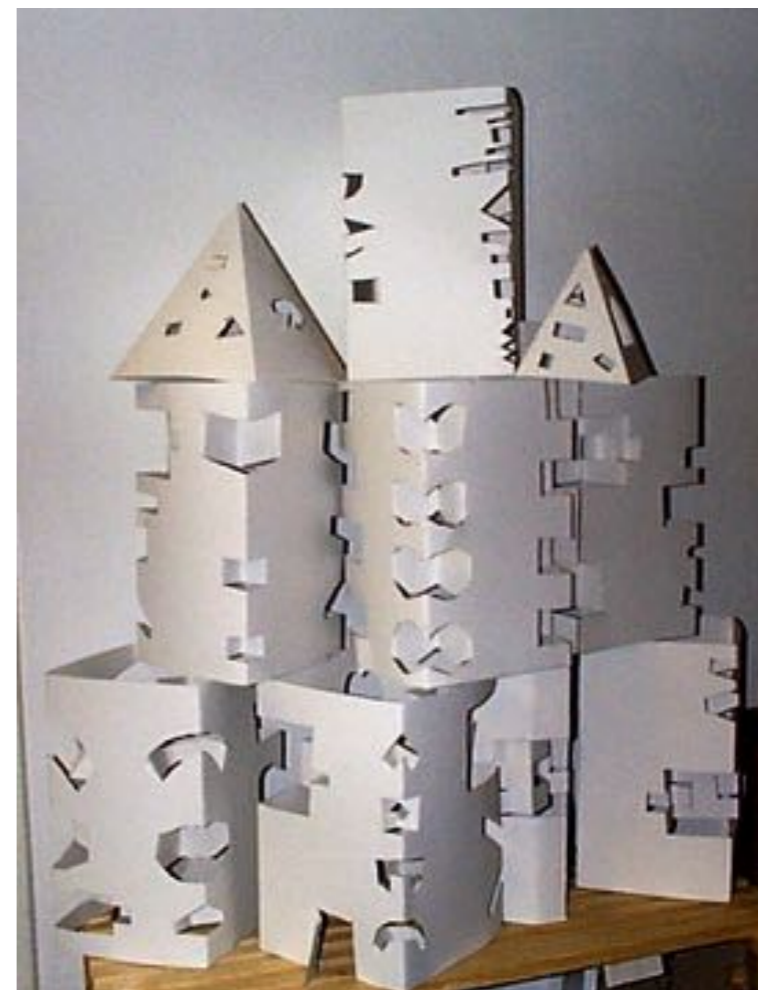
Usually the most poetic or most impressive spaces are created by moulding the space with light and shadow. Light permits us to see colours and shadows enable us to see forms, textures and structures. Various kinds of atmospheres can be created by using different ways of directing natural light in space. Indirect lighting, filtered light, reflections of light and straight light create diverse atmospheres. Artificial lighting gives additional opportunities to create and change the feeling in a space easily. These three dimensional effects are interesting to study with children and youth.

“It must be remembered that a light is nothing in itself, before it meets some surface, shape or color. It gives life only when it meets a partner to play with. The design of shape, color and space should start in co-operation with light and darkness” (Honkonen 2014, p. 40).









## Hut building – learning about cultural traditions

Some of the most popular amongst Arkki's various architectural courses are the hut building camps, where architecture is discovered in 1:1 scale. Hut building courses initiate the children to the building traditions of different nations and cultures. By the year 2016, more than 5000 children have participated in these courses.

Man has always constructed shelters against the hostile elements of nature with different materials each environment has to offer. In the hut building camps the children are introduced to the history of movable huts and natural building materials as well as different cultures. We can learn from ancient, as well as present day nomads the simple and practical construction methods that have been refined over thousands of years. By building these different huts, one can discover the relationship between the climate, the materials, and the building methods, learn different structural systems, joining methods and knots, and expand our understanding of the world.

The need to build huts seems to exist in every child. Building and shaping, interacting with the environment, making one's own environment has been and is an essential part of living on earth.

"The way in which you are and I am, the manner in which we



humans are on the earth, is dwelling" (Heidegger 1971, p. 3).







## REFERENCES

- Arkki. Retrieved from [www.arkki.net](http://www.arkki.net)
- Heidegger, M. (1971). *Building dwelling thinking from poetry, language, thought*. New York: Harper Colophon Books.
- Holl, S. (2006). Questions of perception: Phenomenology of architecture. In S. Holl, J. Pallasmaa & A. Perez-Gomez *Questions of perception: Phenomenology of architecture* (p. 39). Tokyo: A+U Publishing.
- Honkonen, V. (2014). Light and Shade. In J. Räsänen (Ed.). *The ABC of architecture* (p. 40). Helsinki: Lönnberg.
- Kareoja, P. (2014), Surfaces, materials, colours. In J. Räsänen (Ed.). *The ABC of architecture* (p. 36). Helsinki: Lönnberg.
- Lindén, S. (2001) forewords. In H. Korpelainen, A. Yanar, N. Mayow, (Eds.). *Discovering architecture* (p. 4.) Helsinki: Art Print.
- Nyman, K. (1998). *Talojen kieli*. Jyväskylä: Gummerus.
- Pallasmaa, J. (1993). *Maailmassaolon taide: kirjoituksia arkkitehtuurista ja kuvataiteista*. Helsinki: Painatuskeskus.



# ART NAVIGATOR 2: What was done and why

Marketta Urpo - Koskinen

Art Schools for Children  
and Young People

Marketta Urpo - Koskinen

Art Navigator 2, Project Coordinator

Director of the Lohja Art School for Children and Young People  
marketta.urpo@lohjanseudunkuvataidekoulu.fi

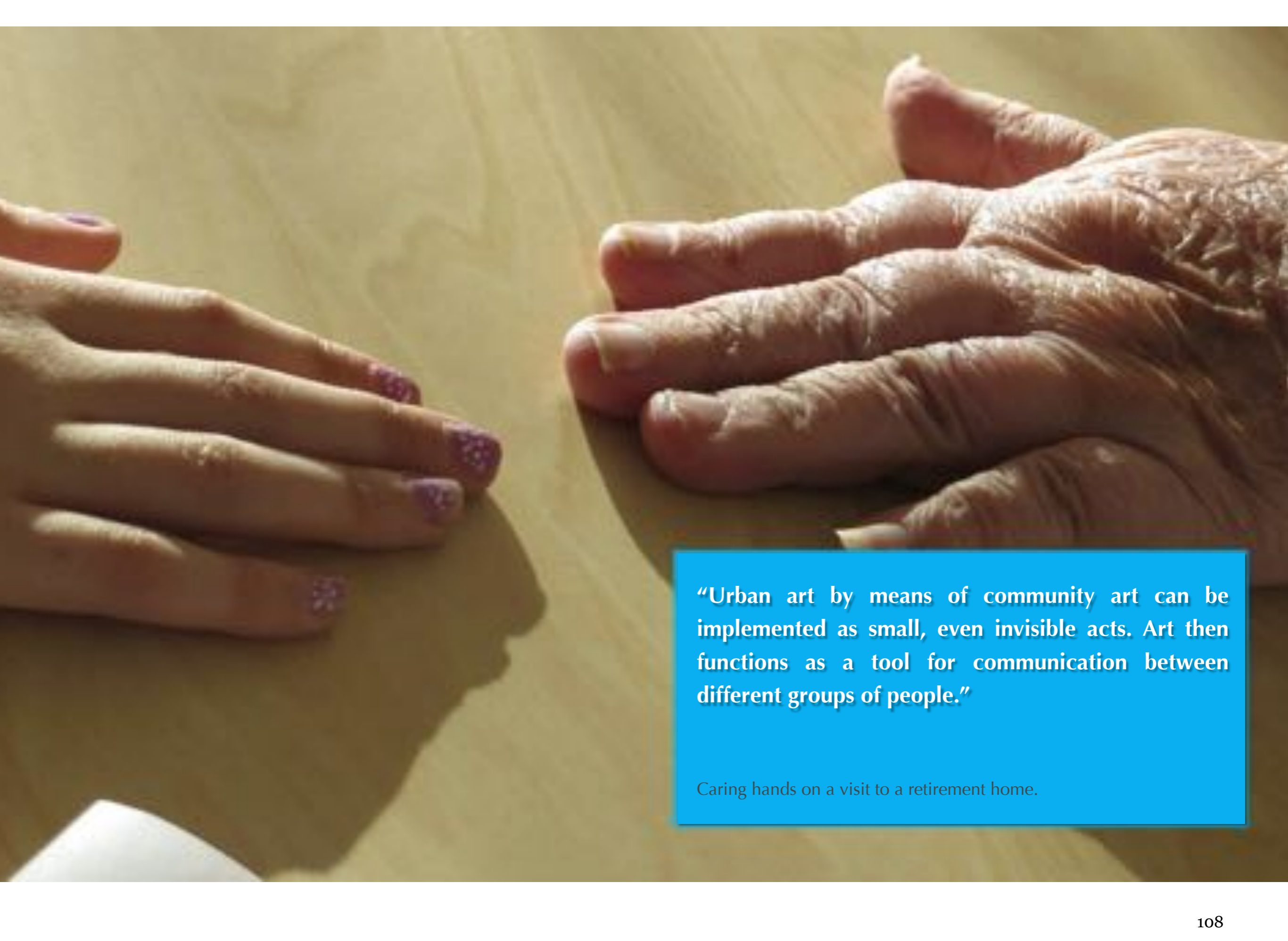
## ART NAVIGATOR 2:

### What was done and why

“Spontaneous actions led to contemporary works of art with ideas being spawned in the process.”

The Maid of Finland dressed in spring clothes. Photo: Heli Tiainen





**“Urban art by means of community art can be implemented as small, even invisible acts. Art then functions as a tool for communication between different groups of people.”**

Caring hands on a visit to a retirement home.



**Art Navigator 2**, a development project for contemporary art education, was launched in the fall of 2012 and involved visual art schools across Finland. Student-centered pedagogy was at the heart of this development project. The shared theme was “Urban Art,” and the entire community – teachers, students and local residents – participated.

**Keywords:** urban art, student-centered pedagogy, documentation, joy, cooperation

In recent years, both urban and community art have increasingly expanded, both in scope and in application. Our project has reacted to this moment. Student-centered pedagogy is considered important, yet the main question is how to apply more of such pedagogy in art education.

One of the project’s main goals was to find opportunities for teachers and students to work together. Teachers certainly have a great deal of experience with urban (see Niskala 2016) and community art, but how does one make use of this experience as part of a school’s program? In the **Art Navigator 2** Project, teachers and students formed working groups in which they studied, discussed, created, and executed diverse urban art ventures. The teachers did not offer any ready-made concepts, and the students were engaged in the undertaking right from the beginning. The creative process was documented throughout, and the related descriptions were written jointly by students and teachers at the end: What was done and why? What happened? Was the result successful? What might be done in future such projects? The project also contributed to developing activities in the schools themselves, gained deeper understandings of their local areas.

The results can be seen on the project’s web pages (see taidenavigaattori2 2016). The art festival of light, “Light wins over the darkness”, was held simultaneously in several visual art schools around Finland on the 14th of November, 2013. In the fall of 2014, the project partners organized a traveling exhibition, and the magazine presenting the final projects was published.

The Ministry of Education has given a support to our **Art Navigator 2** Project. Project coordinator was Lohja Art School for Children and Young People.

## The aims for the project

- To develop methods of teaching contemporary art in cooperation with other art schools, present the possibilities for urban art and introduce methods of student-centered pedagogy.
- To systematically document the progress of the project.
- To convey that urban art is not blurred or indistinct; rather it is playful, experimental and interactive art that can be implemented by an entire community.

## The aims for the teachers

- To reinforce the significance of play, joy and fearlessness in teaching.
- To promote interactive working among students, teachers, and the local community.
- To demonstrate that even a small work of art can be surprising and can stimulate local discussion.
- To be experimental in daily routines and highlight creativity.

## The aims for the students

- To demonstrate that art has a positive impact and touches people.
- To show that works of art can be created collaboratively with others.



**“Teachers and pupils found that a project developed around light was stimulating and inspiring, and many want to continue working with light in the future. Someone even mentioned that light has been the most inspiring theme so far.”**

The theme of light inspired both students and teachers.  
Photo: Niina Ala-Fossi



**“The project has furthered the experiments and implementation of new courses of action. It has generated a sense of meaningfulness and an acknowledgment of possibilities for collaborative learning among and between pupils, teachers, and local residents. The school has more interaction and openness in its relation to the surrounding world and its partners.”**

The art event Open Light Mansion in the Helsinki neighborhood called Roihuvuori. Photo: Joni Sarkki




**“In the course of the project, the school turf expanded into the city space, and new ideas emerged about where to give lessons and who to cooperate with. Small urban art events are eye-openers and create opportunities for encountering different kinds of people.”**

A drawing event in the square on the mall.  
Photo: Alina Poutiainen, Max Tabell



**“The contemporary art project opened new perspectives on the city space; self-made boundaries were crossed during the project, pupils came to grips with the city in space and considered ways of being there. Communal events created encounters, and new networks were formed. Spontaneous actions led to contemporary works of art with ideas being spawned in the process.”**

Community Silent Street Dance in the streets of Hämeenlinna. Photo: Antti Hämäläinen



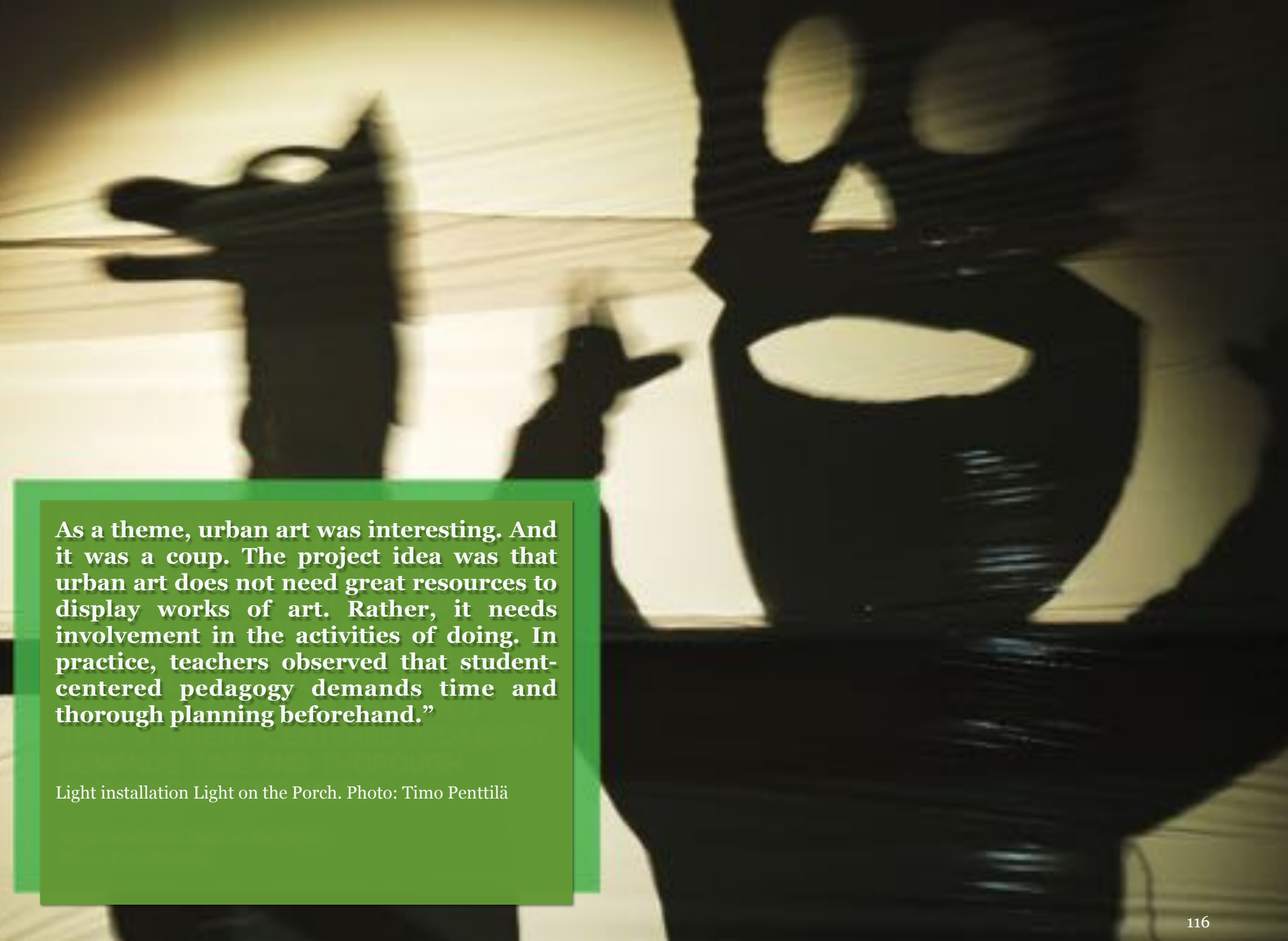
**“Urban works of art brought joy and aesthetics to the environment and increased the sense of community. The works of art encouraged and delighted both the artists and the spectators. Modifying and beautifying one’s own environment was an empowering experience.”**

ARTboretum, a work of urban art in the light of evening during a parade in downtown Kokkola. Photo: Kukka-Maaria Koskinen



**“For the first time in the dark season, in the evening, fearless of the weather, we bravely took off. The window gallery gave the pupils’ work excellent visibility, the urban art event combined the strengths of local art schools, and the lantern garden started an intimate tradition... We were able to create successful encounters. We were present in parts of the city where life is ongoing. Through our art we were part of many people’s everyday lives.”**


Saints of the Lohja Church were taken for a coffee in a local Café Lauri.



As a theme, urban art was interesting. And it was a coup. The project idea was that urban art does not need great resources to display works of art. Rather, it needs involvement in the activities of doing. In practice, teachers observed that student-centered pedagogy demands time and thorough planning beforehand.”

Light installation Light on the Porch. Photo: Timo Penttilä





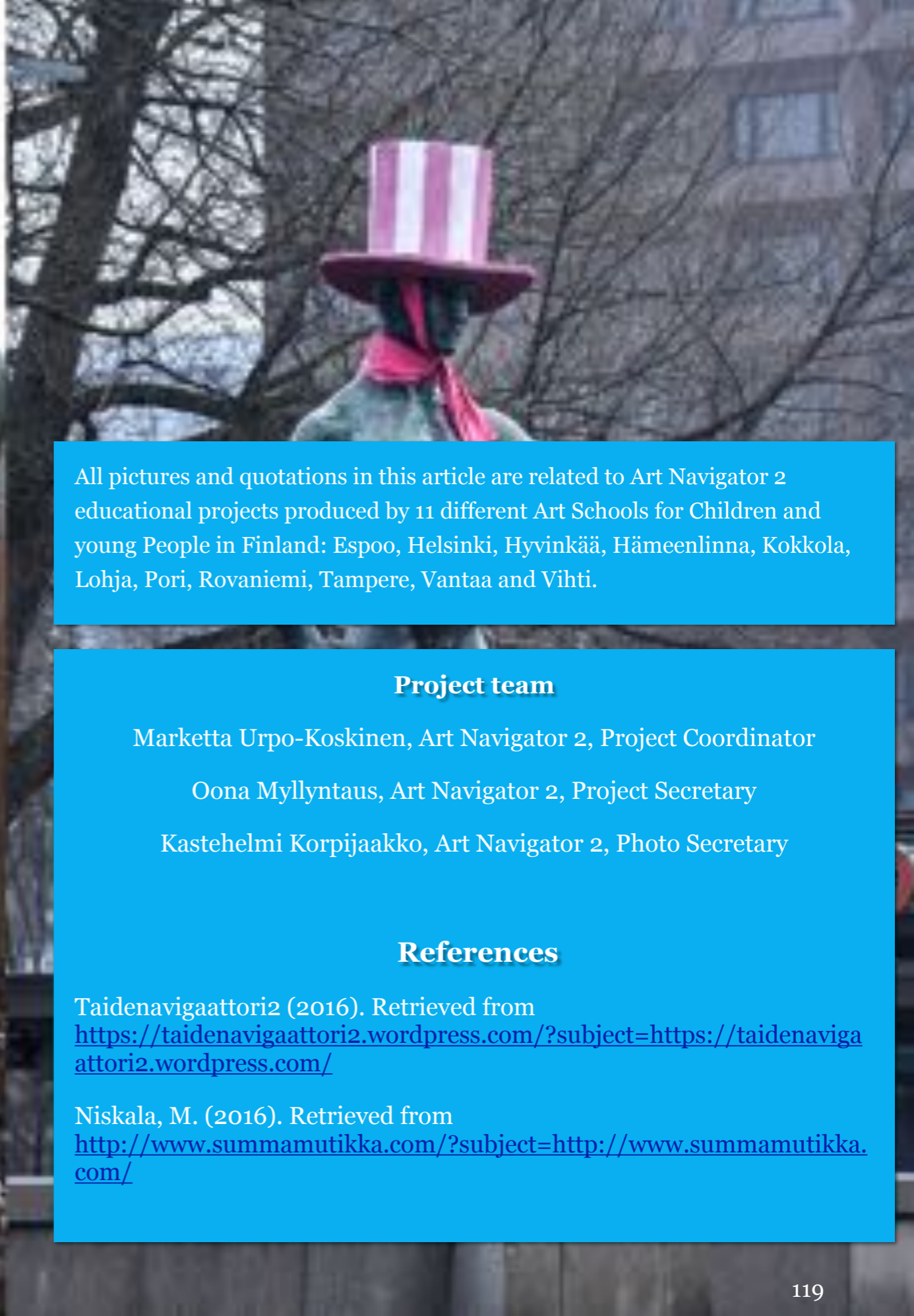
**“Common projects, solargraphies, and works of art for the school environment seemed to work well. The pupils’ interest and enthusiasm for the topic appeared to be the prerequisites for success.”**

Fire sculptures by students of ceramics and sculpture in the event Jokivalkeat (River Lights) by the University of Lapland.  
Photo: Arttu Rautio



**“We had feelings of joy and fulfillment, we were in constant interaction with people, we did something new and exciting outside the visual art school, and we got to share a great collective memory, whose physical signs will also last for long time.”**

Mural in the Virtatie underpass, Vantaa.



All pictures and quotations in this article are related to Art Navigator 2 educational projects produced by 11 different Art Schools for Children and young People in Finland: Espoo, Helsinki, Hyvinkää, Hämeenlinna, Kokkola, Lohja, Pori, Rovaniemi, Tampere, Vantaa and Vihti.

### **Project team**

Marketta Urpo-Koskinen, Art Navigator 2, Project Coordinator

Oona Myllyntaus, Art Navigator 2, Project Secretary

Kasthelmi Korpijaakko, Art Navigator 2, Photo Secretary

### **References**

Taidenavigaattori2 (2016). Retrieved from <https://taidenavigaattori2.wordpress.com/?subject=https://taidenavigaattori2.wordpress.com/>

Niskala, M. (2016). Retrieved from <http://www.summamutikka.com/?subject=http://www.summamutikka.com/>

**. Kaisa Kettunen**

**Play, Interaction, Experiences – Exhibitions for Children in Annantalo**

**. Mervi Eskelinen**

**Architectural Education Explores the Everyday Living Environment**

**. Päivi Setälä**

**The Experiential Colour Workshop for Babies**

**. Saara Vesikansa**

**Association of Finnish Children's Cultural Centers**

Children's Cultural Centre



# Children's Cultural Centre Play, Interaction, Experiences – Exhibitions for Children in Annantalo

Kaisa Kettunen

Kaisa Kettunen  
Annantalo  
Kaisa.Kettunen@hel.fi

## Play, Interaction, Experiences – Exhibitions for Children in Annantalo

### Abstract

What is a good exhibition for children? How can an exhibition support the art educational task we have? What do we learn in exhibitions and how?

From the viewpoint of a cultural center for children and youth I give some answers:

1. There has to be a connection with the content and the form of the exhibition and the everyday life of its audience, the children.
2. Build up nice atmosphere and possibility for social interaction and play.
3. Give possibilities for participation in the exhibition.

4. Invite children and youth also to produce exhibitions.

5. Connect children exhibitions to the bigger picture, art world and society. Collaborate!

Annantalo is an arts center for children and young people in Helsinki. Annantalo offers art education, exhibitions, performances and events for individual children, youth and families as well as school and kindergarten groups. You can read more on Annantalo and its programmes:

<http://www.annantalo.fi/en/home>

In this visual essay I concentrate especially on studying and describing the exhibition programme, and the principles guiding the exhibition planning in Annantalo. Since Annantalo was opened as an art center for children and young people in 1987, there has been a strong and lively exhibition programme. We have 10-15 exhibitions and 30 000 – 50 000 visitors in them every year.

In Annantalo's exhibitions there is always an educational point and a connection to children's culture and life. Very often there are interactive parts in the exhibitions, too. You have to be able to investigate and experience through multiple senses as well as be active and take part in the exhibition! Annantalo

also displays its own students' work on a regular basis.

Over the years we have also questioned the role of the exhibitions in Annantalo. What is a good exhibition for children? How can an exhibition support the art educational task we have? What do we learn in exhibitions and how?

I know that lots of museums, galleries and other institutions are asking the same questions when planning services for their young audiences. Here are some answers.

**Keywords:** art center, exhibition, participation, art

### Connection to the world and life of children

To answer the question: "Why should this exhibition be presented in Annantalo?", there has to be a connection with the content and the form of the exhibition and our every-day audience, the children.

*Annantalo has a long tradition of exhibitions on children's literature. These exhibitions open up the world of the*

*books and storytelling in an active way. This picture is from the exhibition “BY – Once upon a time there was a village” (22/11/2015-28/2/2016 in Annantalo) where nine Finnish childrens books illustrators presented their work in a playful and interactive way.*



Pictures: Mauri Tahvonen, Annantalo

*In his exhibition “Father Made it of Wood” (29/4/2015-12/6/2015 in Annantalo) artist Aleksi Tolonen studied his own childhood memories and experiences as a father in a playful installation where he used a lot of toys and also studied the concept of identity and growing up. In the picture visitors in the exhibition.*



Picture: Mauri Tahvonen, Annantalo

## Nice atmosphere, social interaction and play

Often the art center as well as museums or other exhibitions are places where children and adults share time, thoughts and experiences in surroundings that are away from the everyday life. It is a chance for both the parent (or grandparent, aunt, uncle, friend, etc.) and the child to see things from a different perspective.

*The Children's Book Café in Annantalo provides many books to read and images (book illustration exhibitions) to watch. It serves as a place of relaxation and having a break. In my experience it is as important, what a child and adult see and share on the way to the exhibition or on the breaks there, as what they experience in the exhibition or event they have come for. This is why the cafeteria is an important art educational space to Annantalo as well as to many museums and galleries.*

*In the installation Revolution! (24/3/2016-12/6/2016 in Annantalo) Hanna Ryti and her working group let the children control and explore the space the way they wished. Revolution! was an exhibition that one could experience with your body. It was about power and asking about what is appropriate. Must there always be rules for things to work? Who gets to decide? Is an adult's opinion always more correct than a child's? Targeted at children and adults, the exhibition encouraged dialogue. One part of the installation was a pool filled with candy papers and a wall picturing people with power.*



Pictures: Mauri Tahvonen, Annantalo





**Nice atmosphere,  
social interaction  
and play**

Picture: Mauri Tahvonen, Annantalo

## Active role of the visitor: making, trying, experiencing

In children's exhibitions in Annantalo there must be possibilities for participation. It can be multisensory ways of experiencing an art work, trying materials, or producing parts of the exhibition. Many museums have set in activity spaces or workshops in their exhibitions. Sometimes, as oftentimes found in science centers, the whole exhibition can be interactive. Sometimes you have to limit the action to certain areas in order to be able to present original art pieces.

*In The Animakers –exhibition (21/8/2014-18/01/2014 in Annantalo) the idea was to make an interactive animation exhibition on the history of Finnish animation. There were open workshops for making animations as well as activity points, where you could see and try the principles of film making.*

Pictures: Mauri Tahvonen, Annantalo.





*Playing with toy-cars and building race course for them has always been a favourite play of children. This picture is from an event that grew up to an installation or exhibition since the courses were left in the space for other visitors to use and enjoy. The event was a family event of the Art Clinic workshops (11/10/2015) and called "Go for it!"*

Picture: Mauri Tahvonen, Annantalo



*Veijo Setälä's sculpture/ installation "The Last Dolphin" (4/11/2015-17/1/2016 in Annantalo) could be touched and made a whole when you moved your hand above it or on its surface. It hummed quietly and pulled children to pet and listen and relax on it.*

Picture: Päivi Setälä



Picture: Mauri Tahvonen, Annantalo

## Producing exhibitions, being an artist

In museum settings can be a bit problematic to set up the work of visitors next to the art from the museum collection. Recent years have brought the practices of participation in the museums and it is not uncommon to see children's work on the museum walls. Also the concept and practices of community art has changed this. For children's art centers like Annantalo this has never been a problem. There is a tradition of spring exhibitions of the art classes here. We have also invited children and youth to exhibit their own work in thematic project exhibitions.

*"Just a dream?" exhibition (29/4/2015-12.6.2015 in Annantalo) consisted of young people's ideas about the future, themselves and the world they live in. They had worked in several workshops throughout the school year and their ideas were put up uncensored and discussed by the audience. In order to warn part of the audience about the content of the exhibition we had to put*

## **HUOM!**

Näyttely sisältää nuorten  
*sensuroimattomia* ajatuksia  
maailmasta.

*the age of eighteen. Young artist and musician of eighteen. Young artist and musician Heta Aho had her “Step into the room” (01/03/2013-27/03/2013) exhibition as an open studio installation where she presented her paintings, writings and music. This kind of closes the circle, gives a proper end to the process of art studies in Annantalo for the young artists.*

Pictures: Mauri Tahvonen, Annantalo

*up a sign: “Warning! In the exhibition there are uncensored thoughts of the world by the young.”*

*Some of the students have been taking part of the art classes in Annantalo for years. There is a possibility for these students to get the first solo show in Annantalo as they finish their studies at*





Picture: Mauri Tahvonen, Annantalo

## Being part of the “big picture” and the real art world

Participation, play, interaction and children’s experiences make the child visitor of Annantalo exhibitions a strong, active subject. However, the exhibitions are also windows to the work and life of others. So, there is always a connection to the bigger picture, the art world in Annantalo exhibitions. There have been exhibitions by top artists and international connections in Annantalo exhibition spaces.

*A few examples are Leonardo da Vinci’s Flying machines in Annantalo in 2005 in and Alexanders Reichstein’s installation in connection with the big Picasso exhibition in 2012.*

## References

Annantalo retrieved from <http://www.annantalo.fi/en/home>



Picture: Mauri Tahvonen, Annantalo





# Architectural Education Explores the Everyday Living Environment

Mervi Eskelinen

Children's Cultural Centre

Mervi Eskelinen

Lastu The School of Architectural and Environmental Culture

lastu@lastu.fi

# Architectural Education Explores the Everyday Living Environment

## Abstract

The everyday living environment is often taken for granted, as it is constantly present. Often lacking surprises, there is usually little need to pay attention to it – it's too close for us to appreciate its true value. The starting point of architectural education of Lastu The School of Architectural and Environmental Culture is to promote understanding of our everyday living environment. It is important to explore and become familiar with our surroundings, and to develop our sensitivity to its various aspects. This promotes continuous interest in our environment and in architecture.

**Keywords:** architectural education, environmental culture

The conception of architecture underlying Lastu The School of Architectural and Environmental Culture pedagogical approach is broad and has been under construction in Lastu for more than twenty years. The architectural and environmental culture education we provide focuses on the entire man-made environment and addresses the cultural, social, economic, ethical, and aesthetic environment. In addition to buildings, the examination is extended to many other elements of the world around us, including the arts and human environmental activities. The viewpoints and approaches we draw upon include cultural history, local history themes, and cultural heritage. The strong bond between architecture and humans guides our pedagogy, emphasizing knowledge of our roots and home region, and the ways in which and reasons why the environment has taken its current form. The architectural realizations and experiences promoted by architectural education help in coming to terms with the broad array of values that constitute our lives and surroundings, thereby strengthening each student's personal relationship with architecture. Such a relationship removes the feeling of rootlessness and separation, and promotes care for the environment and active and responsible participation in its development.

The participants' own home or school is an excellent research subject in the everyday living environment. (Photo next page by LASTU/ Mervi Eskelinen)





The environment is a feast for all the senses. Getting to know the log corner by climbing or touching. (photo by Mervi Eskelinen)

In Lastu's architectural education, the environment is defined through human experience. Therefore, buildings and trees constitute an environment only when there is a person present to experience them. The environment covers both architecture and the natural environment, and the concepts of the natural, built, and cultural environments. On the other hand, the environment consists of various levels that are experienced by humans, including physical, psychological, social, experimental, functional, and cultural levels.

In Lastu we view that human existence in practically any part of the world would be very limited without the protection provided by architecture. It is part of our living environment in the form of buildings, roads, bridges, items, parks, gardens, and humans. We modify, shape, and build the environment but also live, feel, experience, and sense it; all these perceptions together constitute architecture. Architecture is influenced simultaneously by aesthetic, operational, technical, mental, social, societal, and cultural dimensions. Architecture encompasses all of these aspects. Pristine natural environments (which in any case are becoming increasingly rare) are therefore excluded from this definition of architecture.

We also think that a positive, pleasant environment supports human wellbeing and enables everyone to realize their personal lifestyle and individual existence. Humans do not exist

within architecture or in the environment, but are instead part of both of these phenomena. The architectural education of Lastu is based on idea that understanding architecture is a civic skill. Therefore, we are all responsible for the quality and diversity of architecture and for ensuring that it supports the life of each person. Architecture, the environment, and architectural education are all very important parts of human life.



Scale models of the participants' own homes can be used to examine the city or village structure. (photo by Mervi Eskelinen)

## Lastu's approach to teaching

The aim of Lastu's architectural education is to encourage attention to one's everyday habitat. Architectural education explores the various interesting aspects of the environment and architecture. Participants will learn to examine their everyday living environment from a wide range of perspectives and employing all the senses. They will develop surprising discoveries, learn to notice details and special characteristics of the environment, and see beauty in refreshingly new places. They will also identify things to be improved, modified, or changed. At the same time, participants learn to care for the environment. The everyday living environment will become more familiar and more valued.

The various aspects of architecture will be discovered through immersion in the architectural world, through playful exploration, and by listening to and telling stories about architecture. Architectural education strengthens the relationship of humans with their cultural environment on the levels of intellect, competence, experiences, and intuition. Experiencing architecture involves both emotional and intellectual dimensions, and the education should develop them both.

Once we learn to appreciate our habitat, it is easy to extend our study and care to less familiar and less everyday areas and environments. Once awakened, this interest in one's surroundings will last for the lifetime. Therefore, architectural education is continually eye-opening, nurturing curiosity and

awareness of the environment, its various nuances and development, and the interaction between humans and architecture.

Architectural education consists of a wide range of themes and viewpoints for examination and study. The participants will receive in-depth knowledge of architecture from various viewpoints. Our environment is not just one story, but several.

The students of Pyörö school in Kuopio preparing their proposal for improving the environment. What could be done to make a familiar street more pleasant? (photo by Mervi Eskelinen)





The participants can prepare a game of their own home region based on examination of the various elements and layers of the built environment (maps, local detailed plan, building heritage, cultural history).

Photo by Mervi Eskelinen

## Architectural education offered in practice in Lastu

The architectural education provided by Lastu covers many genres and is in many senses holistic. In the Lastu approach, togetherness is emphasized through architectural, art, and environmental culture education. The environment is approached from various viewpoints and by experimenting with and combining various art forms. Children and youth are encouraged to observe and sense their own living environment and to express themselves. Architectural education gives them new viewpoints on their own environment, strengthens their connection to their home area, and enhances their sensitivity to valuable features in their everyday living environment.

Lastu produces and organizes diverse, multi-genre and multi-disciplinary architectural education that takes the goals of sustainable development into account for children and young people, families, adults working with children and young people, and citizens, constructors, and professionals in the construction sector who care about their environment. Lastu offers basic training in architecture, workshops, camps, clubs, training projects, trainings, exhibitions, events, and loan materials. Lastu strongly believes in bringing these activities close to the participants both in the city and in rural areas. Workshops and activities are taken to schools, daycare centers, local libraries, and local events in the everyday living environment of the participants. Overall, architectural education is promoted through many training and education activities by offering information, materials, and methods.



Examining one's surroundings. Material can be collected for later use during a field trip, for instance with photographs and measurements, or by writing and drawing. (photo&photo mittaus2 by Mervi Eskelinen)







Building of a hut teaches the participants the basics of architecture and building. The hut building day of the Kangaslammi school in Varkaus.

Photo by Mervi Eskelinen



A mill and its scale model. Architecture can be approached from different viewpoints. The function of buildings is just one of many possible topics for research.

## REFERENCES

. Lastu, The School of Architectural and Environmental Culture  
[www.lastu.fi](http://www.lastu.fi)

Photo by Satu Ratinen

# The Experiential Colour Workshop for Babies

Päivi Setälä

Children's Cultural Centre

Päivi Setälä.

Pori Centre for Children's Culture -Network of Children's Culture in Satakunta

paivi.setala@pori.fi

## The Experiential Colour Workshop for Babies

### Abstract

The Experiential Colour Workshop for Babies is a workshop developed by the Pori Centre for Children's Culture and designed for families with babies. The central working principles of the workshop are the multisensorial experiential and experimental qualities of colours and materials, an interactive way of working, being in the moment, and actor-focusedness. The workshops progress from observing colours and touching different materials to self-producing traces. The traces left by the babies, as well as their visual gestures and activity, are considered significant and important. In the Experiential Colour Workshop for Babies the main point is not about making a picture or picturing the world, but rather about existing in it. Existence appears as a pictorial, visual or picturesque trace. The work or trace is the baby's existence making itself visible.

Pori Centre for Children's Culture - Network of Children's Culture in Satakunta offers workshops and happenings for children, youth and their families and group activities for children in day-care and school classes. Centre arranges also further education, seminars and exhibitions. Pori

Centre for Children's Culture is part of the culture department of the city of Pori as well as the Union of the Centres for Children's Culture of Finland.

In October 2015 Pori Centre for Children's Culture released a book about the Experiential Colour Workshop for Babies in English as well as in Swedish. The book introduces the basic principles of the activity, from material choices to creating a safe workspace. The original publication in Finnish (Vauvojen värikylpy) was released in 2011. The Experiential Colour Workshop for Babies activity has spread throughout Finland and internationally through the Pori Centre. Centre has introduced the method with various children's culture festival, for example, in Italy, Ireland and France, and is interested in continuing the presentation of the different countries.

**Keywords:** Colour, Babies, Children's Culture, Experiential Colour Workshop for Babies

### The Experiential Colour Workshop for Babies

The work done at the Pori Centre for Children's Culture aims at building and developing the identity of youth and children. The Centre's key areas of operation are to: create and develop cooperation networks; develop working methods based on culture and art as well as on art pedagogy; promote research into children's culture and facilitate the utilization of its results; and to promote children's culture in general. The method of the Experiential Colour Workshop for Babies is the main development target. The Experiential Colour Workshop for Babies is a form of visual art activity where babies, together

with their parents, produce a visual expression by using different kinds of materials and touching pigments and substances used for painting.

According to many parents the workshops have been a dream come true since they provide an activity related to the visual arts, and for having their own, very special atmosphere. In the Experiential Colour Workshop for Babies, every single baby is seen as someone who knows and who can, as a person who is capable of developing many different kinds of talents and expressing unique ways of communication and expression. Actor-focused work means an activity that emphasizes the actor's – the baby's – own activity, and that respects the baby. The baby isn't the target of pedagogic activity, but is a co-actor.

The method of the Experiential Colour Workshop for Babies can be adapted to people of different ages and operational environments. For example, the Pori Centre for Children's Culture has developed a new kind activity called Kultane in co-operation with the group child and maternity health clinic of Pori. In the Kultane activity the 6-month old babies get the chance to experience the world of art as well as to paint and explore different materials as a part of the group child health clinic meetings for families. Since 2006 Centre has organized mentor education in order to guarantee the professional circulation of the methods used in the Experiential Colour Workshop for Babies. As a mentor of the workshop it is important to know which materials are safe to use, to be visually open-minded and competent and to know how to create a stress-free atmosphere.



Photo: Päivi Setälä



Photo: Päivi Setälä

## The Basic Principles of the Experiential Colour Workshop for Babies

The main aim of the workshop is not achievement or efficiency, but sensing and experiencing (see Setälä, 2015). It is about visual enjoyment and delight. Not all things that stimulate the senses leave permanent traces, sometimes they create momentary sensations and memories. The Experiential Colour Workshop for Babies offers possibilities of multifaceted interaction between a baby and an adult.

Workshops proceed from experiencing, touching and observing materials, colours and light to producing traces. The traces the babies produce, their visual gestures and their activity are seen as being something significant and important. Small babies are not yet aware of the connection between their own activity and the traces that result from it, but sensing the materials and the activity that is related to them gives the babies and the accompanying adults great pleasure. Little by little the babies also become aware of the connection between their own activity and the traces that are created from it. Being in the moment means that a workshop is supposed to create a moment when you do not think about anything else, just concentrate on visual pleasure. A baby's activity amidst materials and colours also demands of the parents that they surrender to the moment. It is also a question of change and variations of temperature, texture or the weight of materials, the



Photo: Päivi Setälä



intensities, the rhythm and the direction of light. Because it is a question of visual activity, there are often different kinds of prejudices concerning the final result.

It is about an event where something is being done together, with the focus being put on the baby. The Experiential Colour Workshop for Babies contains many elements that are developmentally appropriate, that stimulate mobility and support early interaction, and that are therapeutic (see [Värikylpy.fi](http://varikylpy.fi)). However, above all, it is about visual enjoyment and pleasure that is experienced by taking all the senses into consideration in the Experiential Colour Workshop for Babies.

## REFERENCES

. Setälä, P. (2015) (Ed.). *The Experiential Colour Workshop for Babies*. Original publication *Vauvojen värikylpy* [2011]. Publication No.3. Pori: Pori Centre for Children's Culture – The Network of Children's Culture in Satakunta.

. Värikylpy.fi, the experiential colour workshops for babies retrieved from <http://www.varikylpy.fi/eng/index.php>

# Multiprofessional Collaboration and Creativity: Children's Cultural Centers are Close Partners to Each Other in Finland

Saara Vesikansa



Children's Cultural Centre

S a a r a V e s i k a n s a

Association of Finnish Children's Cultural Centers

saara.vesikansa@tampere.fi

[www.lastenkulttuuri.fi](http://www.lastenkulttuuri.fi)

## **Multiprofessional Collaboration and Creativity: Children's Cultural Centers are Close Partners to Each Other in Finland**

The Association of Finnish Children's Cultural Center was established in 2015. The roots are in the networking of children's cultural centres that started in the early 2000's. In 2003 the Ministry of Education and Culture established a new State grant for children's culture centers and seven centers from different parts of the country were chosen to create the Network of Children's Culture Centers on a national level. During the years that followed, the network extended. Today, more than 20 centers participate in the collaboration, from the capital Helsinki to Lapland in the north. Finally, the Association of Finnish Cultural Centers was founded last year, 2015, as a result of long and determined work of many professionals of the field.

Children's culture centers share ideas and art education methods with each other, create partnerships and start various projects together. There are, for example, more than 40 method guidebooks on different art forms and also other art education material on children's culture's national webpage

([www.lastenkulttuuri.fi](http://www.lastenkulttuuri.fi), in Finnish and Swedish). Some of the centers specialize performing arts, some in visual arts etcetera. Through close collaboration, the experts circulate results of the versatile programs run in the centers.

### **Culture to all – culture education plans**

The aim of the Association is also to impact on cultural policy in Finland and impact the everyday life of the children and youth. One of the central guidelines is the collaboration with the school sector by supporting municipalities and other education providers to draw up systematic cultural education plans in cooperation between schools and cultural institutions.

The cultural education plan is made in the municipality. It ensures that all the children and youth of the region get in contact with local cultural heritage, culture institutions and art forms and are given the opportunity to create their own culture and art during the school day. It means participating in and familiarizing children with local culture and cultural institutions as well as cultural heritage. This is accomplished, in part, through workshops with artists who represent various art forms. Cultural actors also provide materials and techniques to the teachers who create pedagogically appropriate supports for children. More than fifty method handbooks on different art forms are available on the website run by the Association ([lastenkulttuuri.fi](http://lastenkulttuuri.fi)).







In brief the plan is an agreement of a municipal level between educational and cultural sectors. Then, focus is on the whole curriculum, not only in the art subjects. Typically there is a special art form or cultural heritage based program for each age group of the elementary school. In some municipalities also kindergartens are involved. During the school year, first-graders may visit the city's concert hall, third-graders learn perhaps circus skills with a qualified circus professional and so on. Approximately one out of six municipalities has launched its own cultural education plan in Finland. The development in other municipalities is fast at the moment, due to the work of local children's culture centers. This year, a workshop on culture education plans for professionals is on tour in more than 20 locations.

The political affects of culture education plans are significant because they are designed to strengthen inclusively the cultural competence of a whole age group. The Finnish school system is based on equal accessibility and quality education is free for all. The cultural education plan as a part of the system spreads the benefits of art and culture to all children and young people.

## **Colour Workshop for Babies and rock-festivals in authentic atmosphere**

Regional centres are implementing a common strategy that emphasises every child's accessible participation, activity and artistic experiences as well as the quality of the culture work. These central values are seen in the different operating models all around the country. Most of the activities for children, youth and families are free of charge to guarantee the equal cultural rights of the target group.

Many of the centers organize art festivals for children and families and produce activities around various artistic themes. Some centers also produce art exhibitions that often circulate in several locations. The quality of the program is important, and the centers work in close connection with local artists, theatre groups, children's music bands and so on.

Networking gives the Finnish children's culture actors a lot of benefits. Many locally developed methods are now practiced nationwide due to the close connection of the centers. The best practices are often shared in the network. Good example is the method *Experiential Colour Workshop for Babies* that was originally created in the city of Pori in Western Finland, and is today practised in almost all the centers. (See Setälä's article in this issue).





Working in and with schools and kindergartens is an essential part of the work of the centers in many ways. The major contribution to schools and kindergartens is to provide different types of educational methods. The most commonly used are artists and art pedagogues working at schools and kindergartens, help with culture education plans, workshops of various art forms as well as different art projects in schools and kindergartens. Through multiprofessional collaboration, art and culture can become a more integral part of operations and services aiming for the wellbeing of children and young people.

As an example of inclusive art pedagogy on the field of music education, the *Pre school festival* celebrates children's own music expression annually in the city of Seinäjoki. In April, all the six year old boys and girls of the city gather in a big and a little gloomy music hall, to listen to the young musicians' shows. Children perform to other children in the same location as adults in their turn. The atmosphere is lively and happy every year. Theme of the festival this year (2016) is music theatre. The local children's cultural center produces the festival, invites kindergartens, takes care of the transport, and the program is planned with local early age pedagogues.

[www.lastenkulttuuri.fi](http://www.lastenkulttuuri.fi)



Image texts:

- Theatre Anna, fotographer Mauri Tahvonen.
- Bändisimulaattori (band simulator), fotographer Eetu Kevarinmäki.
- Hippalot, taiteilua pajassa (Hippalot, art festival for young children), fotographer Jake Papinaho.
- Lasten Etnosoi, fotographer Pasi Tiitola.
- The Experiential Colour Workshop for Babies is a method that started the baby culture boom in Finland, fotographer Päivi Setälä.
- Pikkuprovinsi (Provincerock for young children), fotographer Janne Viitamäki.

## REFERENCES

. Children's culture's national webpage retrieved from [www.lastenkulttuuri.fi](http://www.lastenkulttuuri.fi)

. Setälä, P. (2015) (Ed.). *The Experiential Colour Workshop for Babies*. Original publication *Vauvojen värikyly* [2011]. Publication No.3. Pori: Pori Centre for Children's Culture – The Network of Children's Culture in Satakunta.



---

**. SAARA KLEMETTI**

---

Pedaali

**PEDAALI**

**The Finnish Association  
for Museum Education**



# The Finnish Association for Museum Education

Saara Klemetti

[info@pedaali.fi](mailto:info@pedaali.fi)

The Finnish Association for Museum Education, Pedaali, was established in 2005 as a body which would promote pedagogic activity in both museum fields and in other cultural institutions. The association's objectives also include the task of strengthening the identity and status of museum pedagogic staff and promoting the professional development of Society members.

In the year 2016 Pedaali has approximately 220 members including museum and art educators, other museum professionals, students and people interested in museum education and audience development in general. The association seeks to promote museum education and reinforce the identity of museum education as a profession and increase its overall appreciation by assisting its members to network and

by improving the expertise and training opportunities in the field. The goal of the association is to function as a forum for active and future museum educators and to provide information about the overall importance of museum and art education. Museum education is part of the museums' vital tasks of audience work and art education and is intended to promote cultural democracy and accessibility.

In meetings and events organized by Pedaali the members have the opportunity to network, meet other professionals and visit museums and other interesting locations. Anyone interested in museum education can become a member of Pedaali.

Pedaali Annual Award in Museum Pedagogy is announced every spring. The aim of the award is to promote museum education and to raise awareness of museum educational practices among the public.



In 2015 Pedaali's annual study trip was made to Iceland, where the group visited several museums and cultural history sites. Study trips are organised so that the members have an international networking opportunity. During the trip Pedaali members and colleagues from abroad get to share their best practises with each other.



Pedaali organized an international seminar in 2015. The seminar concentrated on audience engagement, with a particular focus on the paradigm shift in museum education and on the new modus operandi of modern museums.

The association has its own publication series Pedafooni. The publications give insight to different aspects of museum education. The publications can be downloaded in PDF-form from the Pedaali web site.

Pedaali is a founding member of NAME — Nordic Associations for Museum Education and has been a member of InSEA since autumn 2015.

## REFERENCES

- Pedaali. Retrieved from <http://www.pedaali.fi/en>

**. LEENA HANNULA**

Museums Connecting with Senior Citizens

**SINEBRYCHOFF  
ART MUSEUM**



Leena Hannula  
Sinebrychoff Art museum  
leena.hannula@siff.fi

# Museums Connecting with Senior Citizens

## Abstract

Art education used in museum pedagogy is not only for school children. Not going back farther back in history more than necessary, the sixties caused many changes in the society. Senior citizens, as we call the increasing number of retiring people - the 'Baby Boom' generation have found culture services in theatres, concert halls, and now in museum services. Instead of giving a stereotypical image of a heterogenic senior group, we are talking about persons who, after the war, have been changing the society for more human by fighting for social services. From 50's to 60's there existed various genres of a youth culture like the Beatles, the rock and roll generation, and the political pacifistic movements. How can we fill all expectations, understand the motivation and needs of our senior audience, update our skills to use technology, and still collaborate in a human way to collect, preserve and share knowledge? Are we even talking about passive audiences or more active users or choosers?

**Keywords:** senior, museum, education, narrative

I'm working as a Head of Education at the Sinebrychoff Art museum, which is both a historical art museum and a home museum and we have done systematic audience research for about twenty years. The questionnaires don't tell very much

about their experiences and that is why I became curious about their actual experiences of a museum visit. I'm finishing my doctoral thesis on a museum visitor's experience by using narrative method.

Common ideas of museum visits have changed radically. Museums develop ideas to make a visit more entertaining by giving experiences by often using a 'hands-on method'. The idea of a thinking museum today acting as a host or hostess welcoming people to enjoy of art and social life seems real to me. There was a time in museums when everything memorized and personal feelings and "incorrect" answers were forbidden. Education did not belong in the actual museum context though at first, museum education was very positive; opening hours were planned to attract more audiences, and pieces of art were bought to teach people. This educational pattern lived a few hundreds of years until the idea of learning in the museum started to change and shake the museum walls.

In Finland there is a new concept for an adult museum visitors: the Museum Card, which is a common entrance ticket to all Finnish museums, and it is valid for one year after it has first been used. The personal Museum Card gives access to over 200 museums all around Finland. What can we offer for visitors who suddenly are enjoying the convenience to pop in rapidly "to see something" because they can come back later without paying any extra. This brings up the question: "Are people satisfied for their visits?" Instead of staying a longer period in a certain exhibition it be more common to choose other reasons for each visit like coming to the museum shop or meeting a

friend. I have an impression that museums have come closer to ordinary routines of people's everyday life.



To get information of a museum experience of regular senior citizens' museum visits, we need to examine the museum visits more carefully. Audience research is an interesting, but at the same time, a challenging task. Language and cultural

environments are connected to a certain time period and they change rapidly, which makes long-term comparisons of museum visits difficult, but longitudinal studies can produce interesting results. George Hein (1998) has explained that the same consistency of phenomena cannot be applied to data about visitors to museums because of cultural and linguistic changes. With a narrative method it is possible to understand the meanings of actions and phenomena in authentic surroundings and see how people build their stories when telling their experiences and memories to other people. It is a functional method and will be considered as one verbal technique for recapitulating experience. Professor Dan Hutto (2007) supported a natural and listening interaction between the narrator and interviewer. This has been my method at the workshop interviews at the museum. People like to tell stories. The researchers Labov and Waletzky (1997) have developed a radical model for a verbal narrative. They separated the so called "narrative sentence" of which among others they got orientation and evaluation. The order of the story must be in the original form because it influences the context. The model consists of the abstract; subject of the narrative "do you want to hear this"; orientation of "time, place, persons"; complication of action "what happened"; and, the evaluation, results of resolution and code. The most interesting part is usually in the evaluation because the narrator has expectations of what they are willing to tell afterwards. Pauses, nods, sighs and laughs, as well as the stories, are noted in an interview diary. Being aware of the importance of non-verbal codes has helped me to collect

information, which can be reconnected to the interview's natural atmosphere.

A regular senior visitor group has been formed at the Sinebrychoff Art museum since 2004 and it is still active today. I wanted to learn why they enjoy their museum visits so much, and what role does art history play into the concept? By using quantitative questionnaires from the 2003 -2013, and qualitative narrative methods such as interviews and letters, it has been possible to learn about audiences' expectations, experiences and influence on museum practices, which can be connected to art education, museum pedagogy, and museology. In my case study of senior citizens I have used both interviews and a written form: "A letter to my friend –tell about your experiences at senior club". As Senior Researcher, Ph.D. Tuija Saresma pointed out in her lecture (lecture, Jyväskylä December 12, 2014), narratives are always social – stories are told to somebody. Interviews were conducted at the museum's workshop and recorded using a H4 Zoom – recorder. The questions were: What kind of hopes and expectations do you have of your visit at Sinebrychoff Art Museum? What things are



the most important for you during your visit? Would you like to share any specific information about your museum visit? What makes you come to a museum?



I found a difference between the written stories and interviews. In the letters, people wrote more about their past and individual feelings concerning their own life. There was abstract, orientation and evaluation in each letter, but in the complication action the context changed from individual sorrows to a happy reunion with a childhood's friend. Only few persons wrote about art. In the interviews, the situation was different. Some persons said that it is good to be in a company without saying anything. The importance of art education in school was mentioned in several interviews – some of the seniors were still in contact to their art teacher. There were also bad experiences at school in general, which success in drawing had helped to overcome. The art at the museum was mentioned many times. People liked lectures, workshop activities, and dining together. Social aspects arouse important: people mentioned many names and thanked them for their good spirits.

Museum education is a lifelong exhibition process, which examines the personal and individual experience of museum visit and the arts. According to Johnston (1992) through objects, museums can provide unique experiences associated with the collective meaning, sharing, discussion and debate that are the foundations of good citizenry, and can reinforce personal identity and belonging. Objects convey a sense of place and can, therefore, introduce outsiders to the significance of a culture through its material heritage (Johnston 1992). One part of my conceptual

framework lies on Dewey's theory of experience and aesthetics of art. "He posits that the root of aesthetic experience lie in common place experience, that is, in the consummatory experiences that are ubiquitous in the course of human life" (Konlaan, 2001, p. 26). Dewey's (1934) 'experience' here linked art experience and being an active member of a regular visitor group. Only few people talked about art history at the museum.



Back to the Museum Card - it has aroused more but positive comparison between museums. How can we give a customer value and is it ethical to put a price for special programs? The society does not pay any special economic attention to senior people's cultural services or their need to have reunions at a cultural institute – available services depend on museums' own interests. I have a good experience and trust the museums' importance to older people and that is why we work to develop suitable concepts for older people and keep the quality of their museum visit high. There is more demand to give open access to archives, museum buildings, and virtual tours, and I wish there would soon be a connecting 'museum group' with a moderate price for senior citizens in every little village.









## References

- Dewey, J. (1934). Art as an experience (11th ed.). New York: Capricorn books.
- Hein, G. E. (1998). Learning in the museum. London, New York: Routledge.
- Hutto, D. D. (2007). The narrative practice hypothesis: Origins and applications of folk psychology. In D. D. Hutto, (Ed.), Narrative and understanding persons (pp. 43-68). Cambridge: Cambridge University.
- Johnston, C. (1992). What is social value? A discussion paper, Canberra: Australian Government Publishing Service.
- Konlaan, B.B. (2001). Cultural experience and health. The coherence of health and leisure time activities. Medical dissertation. New Series No 706. Umeå: Umeå University.
- Labov, W., & Waletzky, J. ([1967] 1997). Narrative analysis: Oral versions of personal experience. Journal of Narrative and Life History, 7/1-4.

## Lecture:

Saresma, T. (December 12, 2014). Jyväskylä University.

## URL links:

Art, Life, Love (2013). Official music video. Street soul studio/ Harju youth center. Retrieved from <https://www.youtube.com/watch?v=0RLyzktmtlQ#t=19>

Luovuuspedagogiikka (2006). Retrieved from <http://www.tehnologia.ee/Luovuuspedagogiikka.pdf>

Virtuaalikierros (2014). Retrieved from <http://press.fng.fi/extra/siff/360/index.html>

Paul's friends, works of art in his study (2015). Retrieved from <http://lahteilla.fi/sinebrychoff/#en/panorama/S116>

Sinebrychoff Art Museum (2013). Retrieved from <https://www.youtube.com/watch?v=umQ9sUGgyLk>



---

**. ANNA LINNA**

---

The Association of Art Teachers in Finland

110 Years of Collaboration and Development of  
Art Education

The Association of Art Teachers in  
Finland

Anna Linna

The Association of Art Teachers in Finland

anna.linna@tampere.fi

## The Association of Art Teachers in Finland 110 Years of Collaboration and Development of Art Education

### Abstract

The Association of Art Teachers in Finland, Kuvataideopettajat ry, turns 110 this year. It is the oldest pedagogic subject teachers' association in Finland. The association's operation is based on the collaboration of active art teachers and voluntary work. Among approximately 800 members there are teachers from comprehensive schools, upper secondary schools, art schools and future teachers studying in the field. The association's mission is to develop art education and improve art teachers' positions as well as maintain the connection between Finnish art teachers.

**Keywords:** Art teachers' association

This article clarifies how The Association of Art Teachers in Finland (see <http://www.kuvataideopettajat.fi/>) has cultivated Finnish art education. Finnish art education began to evolve through the founding of The Association of Drawing Teachers in Finland. In the summer of 1906, in the Grand Duchy of Finland, still under the rule of the Russian Empire, a conference of teachers took place. In the conference, the drawing teachers



Image 1. Art teachers of Tampere visiting Graffiti-painters

had their own department. Drawing had only come to Finnish schools in the latter part of 19th century and the status of the subject was low: the equipment and spaces were inadequate and the teachers had no qualifying training. The chairwoman of the drawing teachers department *Anna Sahlstén* suggested the founding of an association to advance the teaching of drawing and strengthen its place in Finnish schools. The idea received a strong support and the association's statutes were accepted in August 22, 1908 in the Finnish senate.

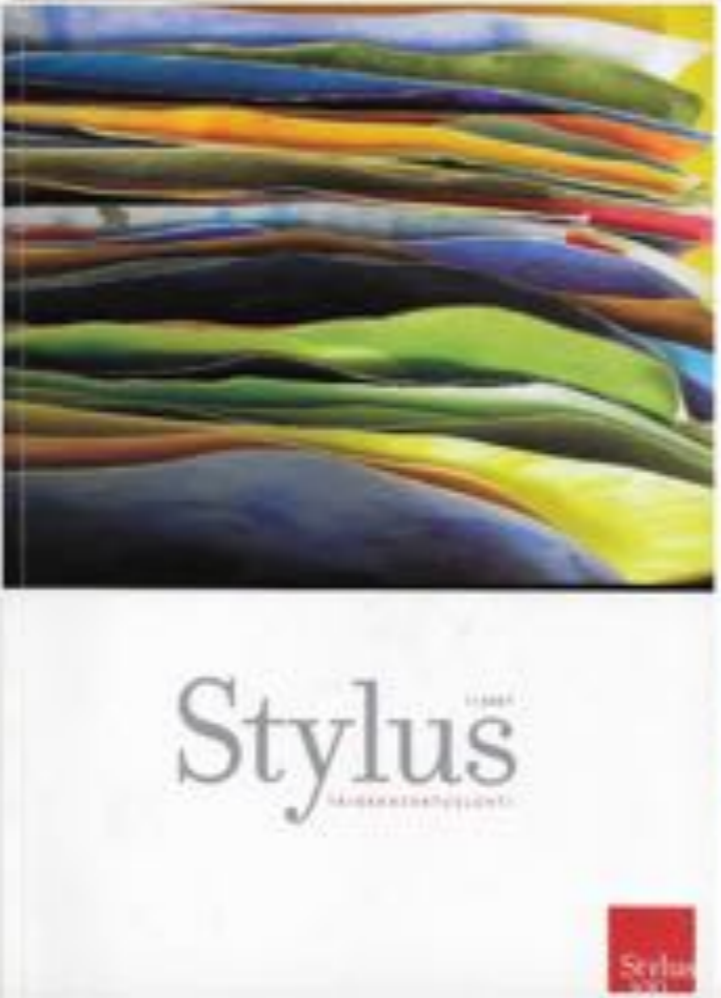
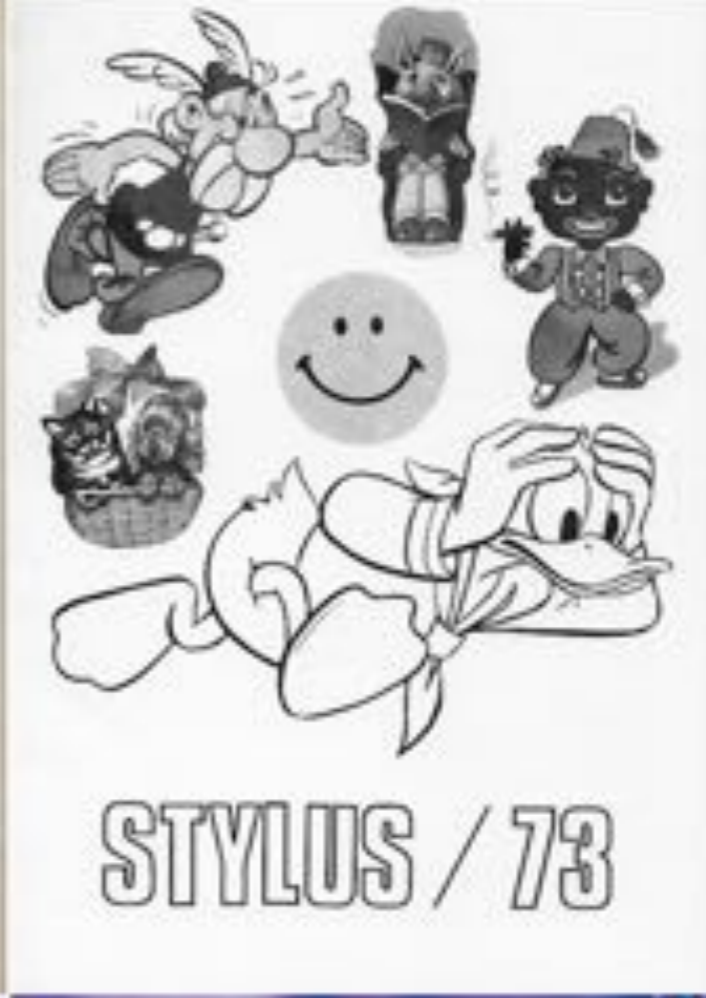
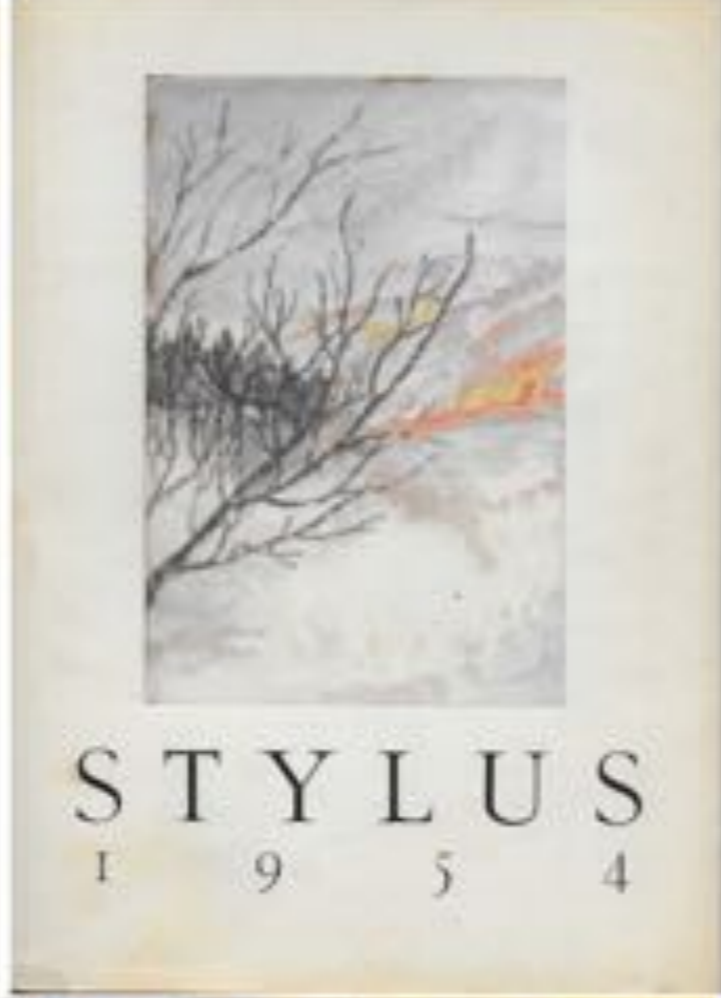
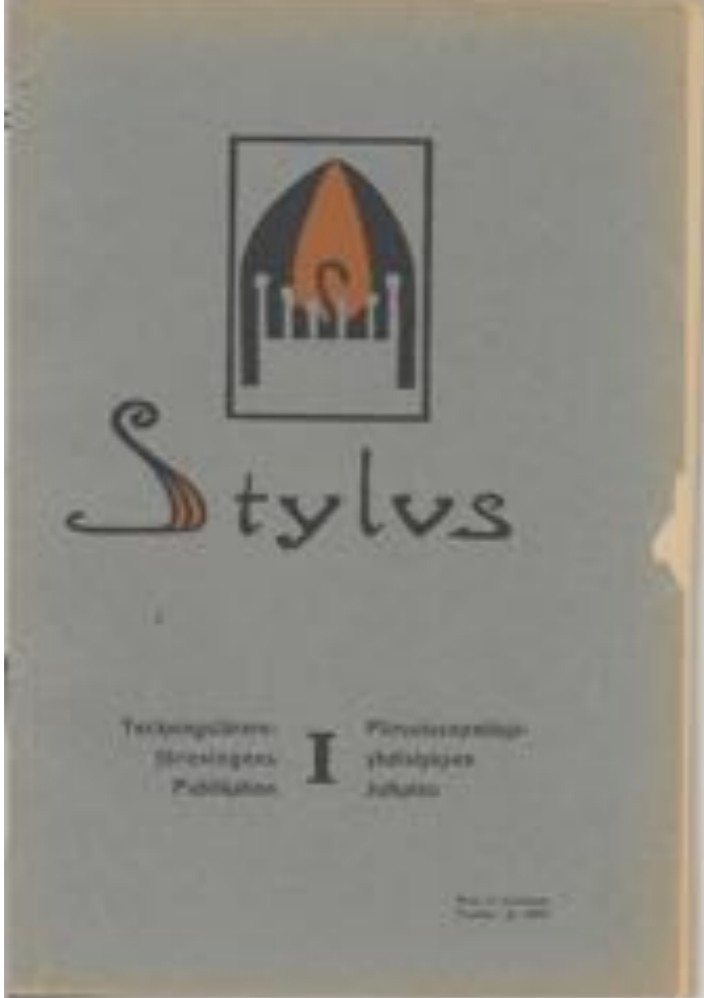


Image2.  
Covers of Stylus magazine



Image 3. Art teachers learning new methods in Spring seminar 2016

Thanks to the active work of the association, the subject soon got more lesson hours and a government committee was founded to make suggestions for matters concerning the organising of teaching drawing. The committee's 1909 finished report contained propositions that concerned the status and distribution of lesson hours of the subject the inspecting of teaching, guidelines for the curriculum, and arranging of teachers training. The independent schools in Finland and Finnish school system development was central in the first decades of 20th century. New ideas and European ideologies were adopted gradually into Finnish educational system. (Kapari, H. 1907; Cederholm, H. 1928; Veräjälä, M. 1966).

The association's name, since 1999, has been The Association of Art Teachers. Improving art education's status in Finnish society and especially in the field of education is still one of its priorities. The association has actively promoted changes in the curriculum over the decades and has contributed to the founding of art schools and art teacher training. The association has networked with organisations central to field of education to obtain topical education political information to be able to establish the central views of our own subject.

The basic mission of our association is to develop and strengthen Finnish art education, which has remained relatively the same throughout the years; whereas the subject's central content has evolved and broadened vastly. Today art teachers' training and the art education's research in universities is of a very high quality. The mission of the Association of Art Teachers in Finland is to improve art education in schools and for support in particular for working teachers and help them develop their subject and share their experiences. The organisation is actualizing this mission by publishing a magazine and holding annual training seminars. Our association continues to publish the magazine called *Stylus* since 1907. From this publication interesting discussions of art education can be found spanning over a hundred years. The first issues reported activities as well as encouraging articles about why the teaching of drawing was important. Influences came from international congresses and from across Europe. It seems that educating the people and teaching good taste were the central goals. Different drawing methods were

exhibited and suitable themes for artwork were discussed. Naturally the conversation already included the pedagogic views that teaching ought to take in account the students' level of development and their interests in different topics (Veräjälä, M. 1966).

In the articles of magazine, written by the members of our organisation, the mission of subject was still discussed. In the discussions among the teachers of the field as well as the articles in the paper showed the development of the Finnish society and the opening connections to the world outside of Finland. No less than eight Finnish drawing teachers participated in the art teachers' congress in Bern in 1904. Inspired by the congress, the participants wrote enthusiastic articles published in the beginning *Stylus* issues to share their experiences and international influences.

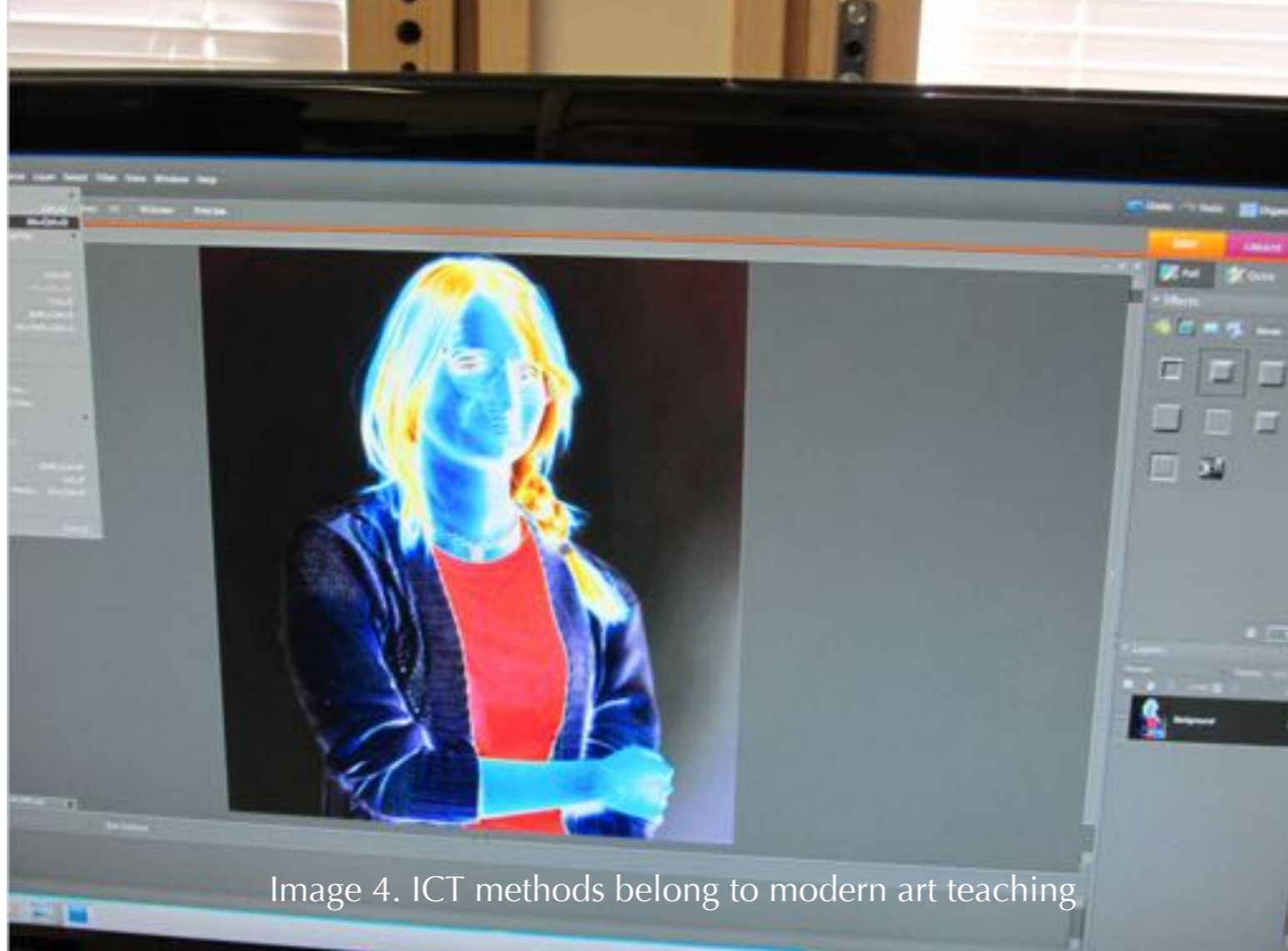


Image 4. ICT methods belong to modern art teaching

Participation in international art education events and reporting from them has been active ever since the Bern congress; especially the InSEA-congress experiences are shared regularly. Other northern collaborations have also been strong. The sister associations of northern art education gather twice a year for the *Nordisk Samrådet's* meeting.

The most concrete regular form of collaboration is the biannually conference in each northern country held as a summer course: *Nordisk Kurs – NK* (<http://nordiskkurs.blogspot.fi/>). Finland participated – and in our turn held - Northern Courses since 1971. This year once again it is Finland's turn and in June 2016 the Northern Course: Energy and Movement will be held in Tammisaari (see Piironen, L. 2007; Stenman, J. 2007; Tolvanen, H. 1907).

The visual phenomena that in some way ties art and the teaching of art have greatly grown in quantity. As I'm reading the *Stylus* of today, I feel that art education in Finland is progressively and strongly tied to current times. Art teachers actively follow the topical questions in art, media culture, and society. In the field of art education reforms have been made before they're even brought into the official curriculum. This seems to be the case in the new national core curriculum that shall be put in place from August 1st, 2016 (the Finnish national Core Curriculum, 2016). The phenomenon-based learning, ICT-skills, and cooperation with other subjects are highlighted in it, which aren't entirely new innovations to modern art teaching.

In addition it is interesting to see the different values, opinions, and views of different Finnish art teachers. From the pages of the magazine, one can find ideas and thoughts of enthusiastic, oriented, art teachers that don't necessarily always concur. The planning and execution of teaching is based on personal art views. One specified binding syllabus does not exist and rightly so. Teachers' pedagogy isn't too restricted. It is precisely the diversity and personal touch for teaching that makes the exchange of thoughts so rewarding.

Art and visual culture is in constant flux and change. The association of Art Teachers in Finland takes care to improve teaching and maintaining the discussion. One example of this is the organisation of professional training. From the very start, one of the association's important activity has been annual gatherings and seminars. It has become a practice that every

year art teachers hold a two-day seminar, one in autumn and one in the spring that gathers teachers from across the country to discuss current questions in the field of art education. An important aspect of the seminars is to exchange experiences and learn new things from lectures and workshops. Different training events are organised around Finland and the themes are chosen from current phenomena in art, the school world, or drawn from local special features.

Today, the ease of maintaining contact with colleagues and sharing information has also evolved and art teachers share knowledge and experiences more and more through modern communications technology. Through the association's email, web-site, Facebook, twitter, and Instagram (#kuvis, #kuviso) we share information about current training events, contests, happenings and topical phenomena and education political matters

(<https://www.facebook.com/Kuvataideopettajat-275375700657/?fref=ts>.) In addition, Finnish art teachers enthusiastically discuss topics in more informal communities in social media. Links, hints, photos, questions and answers to difficult situations are easily shared.

## Discussion

The 110 year-old association still holds central training events that address topical questions in art education and work as a



Image 5. Colour pyramid made by students from schools in Tampere



meeting place for colleagues. As well as Stylus, still holds its important place by sharing information as well as developing social contacts. The connections available through modern technology are also essential. The important for the people working in the field is that there are ways to develop contacts and collaborations In many schools, the art teacher is the only representative of their subject and to whom the association offers support amid the constantly changing visual culture. Cooperation with teachers of other subjects is important to art teachers and will increase even more according to the new curriculum. The association upholds the international collaboration of art teachers by networking with Finnish InSEA and international InSEA.

This year we celebrate the 110 year old association and the collaboration of Finnish art teachers. The year culminates in autumn 2016s celebratory seminar in Helsinki. Proudly, our association is the first organised pedagogic community, supports art teachers proactive action, and the impact and advancement of both art education as well as society.

## REFERENCES

- Cederholm, H. (1928). Lyhyt selonteko piirustusopettajayhdistyksen 20-vuotisesta toiminnasta, *Stylus XIV*, 19-25.
- Finnish National Core Curriculum (2016). Retrieved from <http://www.oph.fi/ops2016>
- Kapari, H. (1907). Piirustuksenopettajayhdistyksen vuosikertomus 1906-1907, *Stylus I*, 1-3.
- Piironen, L. (2007). Virtaa kansainvälisyydestä, sata vuotta kongressikatsauksia styluksen sivuilla. *Stylus 1*, 117-122.
- Stenman, J. (2007). NK- Nordisk kurs. *Stylus 1*, 124-127.
- Tolvanen, H. (1907) Muistelmia piirustuksenopettajien kongressista Bernissä elok. 2-7 1904, *Stylus I*, 15-22.
- Veräjäkörva, M. (1966). Kuvaamataidon opetuksen kehitys Suomen oppikouluissa, *Stylus*, 3-7, 20-2

**. Seija Kairavuori & Leena Knif**

**An Integrative Approach to Teaching Visual Arts in Teacher Education**

**. Kauko Komulainen & Martina Paatela-Nieminen**

**Sleeping Beauty Fairy Tales as Starting Points for Multiliteral Accumulations**

**. Kristiina Kumpulainen**

**Picturing Voice: Visual Methods and Children's Voices in Finnish Education**

**. Martina Paatela-Nieminen & Leena Knif**

**ICT Competences in Art Education – Sample Finnish Practices**


**. Inkeri Ruokonen (University of Helsinki) & Erica Othman (Ateneum Art Museum)**

**Sibelius and the World of Art: Experience and Expression through Music and Imagery in Arts Educational Studies**

**. Sara Sintonen (University of Helsinki) & Maj-Britt Kentz (University of Eastern Finland)**

**A Coming Into Being: Learning Multimodal Literacy in Pre-School Through Digital Production**

**University of Helsinki**

An abstract painting with a textured surface. The background is a mix of green and yellow. In the center, there are two dark silhouettes of people's heads and shoulders, one slightly behind the other. The overall style is expressive and somewhat somber.

# **An Integrative Approach to Teaching Visual Arts in Teacher Education**

Seija Kairavuori & Leena Knif

**University of Helsinki**

Seija Kairavuori, University of Helsinki&

Leena Knif, University of Helsinki

seija.kairavuori@helsinki.fi

leena.knif@helsinki.fi

# An Integrative Approach to Teaching Visual Arts in Teacher Education

**keywords:** integration, art as research, teacher education

## Adopting an Integrative approach in Modern School Pedagogy

The latest renewal curriculum process for basic education in Finland highlighted the role of integration in active knowledge construction (FNBE 2014). In a global world, we are facing problems that often pose challenges for multi-disciplinary expertise in co-operation. For this reason, the National Curriculum (2014) considers it important to devise various means to build larger entities and to develop multi-faceted skills in knowledge construction in every subject and multi-disciplinary area. Teachers are encouraged to organize contents

of learning, for example, by arranging intensive time periods or themes in learning, and by actively building bridges between different content areas within the school subjects. Furthermore, similar research topics may be handled at the same time in different school subjects to assist students in linking them and formulating them as even larger meaningful entities. According to the curriculum, at least once a year the whole school is to work co-operatively while focusing on one, multi-disciplinary theme.

This integrative teaching practice had already been the norm at the primary level for many class teachers, as they are generalists in the Finnish school system. They are qualified to teach almost all school subjects at the primary level and they usually achieve this by adopting an integrative approach in its many forms. In class teacher education, during the subject pedagogical studies, the students explore both internal and multi-disciplinary forms of integrative approaches. For pre-primary education, the teacher-training curriculum also adopts multi-disciplinary and phenomenon-based learning as central concepts. These themes are emphasized in the National Curriculum for Pre-Primal Education (2014). Kindergarten teachers likewise need to have an understanding of larger educational entities and an ability to build connections between disciplines.

## Research questions and data

This article explores how this integrative teaching approach is applied in teacher education at the University of Helsinki. Two cases are analyzed as different types of examples of the integrative approach that occur in art pedagogy. The data consists of student teachers' art works and pedagogical portfolios that are related to these artistic learning processes. The former case comes from the class teacher education (The Basic Didactics of the Visual Arts, 3 ETCS), where the first-year students (N=137) reflected on the visual arts as a school subject and the concept of internal integration in its pedagogy by drawing comics in the autumn term of 2015. The latter case comes from kindergarten teacher education (Visual arts didactics 2, 4 ETCS), where second-year students (N=72) researched environment and the concept of place and space through art in the spring of 2016.

### CASE 1: Comics as internal integration in the visual arts

At the beginning of the class teacher education programme, the student teachers may harbour rather narrow views of the visual arts as a school subject (Räsänen 2005; Collanus, Kairavuori & Rusanen 2012). Therefore, it is important to update student understanding of the aims, contents and pedagogical principals that are currently valid in school practice. One of the crucial questions for high quality learning and teaching in visual arts is whether teachers are able to integrate the three core contents in curriculum (Picture 1.) into their teaching.

**Picture 1.** *The Core Contents in the Visual Arts.*

According to the Finnish National Curriculum (2014), the visual arts consist of the following three core contents in the grades 3-6 (pupils from 9 to 12 years old), which are usually taught by class teachers.		
<b>1. Pupils' own visual cultures:</b> The pupils' self-made images and visual cultures familiar to them may serve as starting point for visual exercises. The pupils' own visual cultures meet and discuss together with other visual cultures. The meaning of active participant in the society is constructed through the membership of these cultures.	<b>2. Visual cultures of the environment:</b> The pupils use artistic means to investigate their everyday surroundings. Both natural and constructed environments are taken into account, as they are types of visual cultures in the media as well are topics of interest in learning and possibilities of acting as an active participant in the society.	<b>3. Art worlds:</b> The pupils study artistic images by creating their own images and discussing them. They learn artistic and knowledge constructive processes that are characteristic to art worlds, which consist of various conceptions of art and acts or products related to them. The key issue in the learning is the construction of the cultural identity by making and interpreting visual art and culture.

**Picture 1.** *The Core Contents in the Visual Arts.*

Teachers are expected to support the internal integration in their teaching so that the objectives for expression, skills and knowledge are achieved simultaneously in visual exercises. The purpose is to integrate the different content areas in various combinations in each exercise and not to omit any of them or to disconnect them from the whole. As a result of this pedagogical principle, teachers can create larger thematic wholes in knowledge processing, which allow them time to concentrate and this introduces more rigour to the relaxed atmosphere in art learning.

By analysing the case of comics here, our aim is to argue that this particular task may serve as a highly beneficial learning experience involving the internal integration of the three content areas of the school subject.

### **Hands-on learning of the pedagogical principal**

The process began by discussing the students' earlier learning or teaching experiences related to the visual arts at school. The students were asked to express something meaningful in their own learner's history by creating a short story. This story served as a manuscript for the comic strip. The students rehearsed ways to improvise stories and they experimented with suitable tools and technical skills in drawing comics. They also explored various types of comics to understand the means of visual expression and communication in hand (such as image size, angle of view, framing as expression). After this, an excursion to the Finnish National Gallery followed, where the students examined works of art representing the Finnish Golden Era in art history. The students created their own way of recycling some elements from one well-known work of art and used it to tell their personal story in a comic strip. After drawing the story, the students reflected on the process and the products together to understand the principals of evaluation in visual arts. In the end, the comics were put into an album.

When undertaking this activity, the students were positioned as active, responsible learners of the artistic process. Thus, educating competent teachers of the arts at the primary level includes vital personal experiences and shared reflective

observations to facilitate conceptualizing and understanding the core didactics in arts – even though the students themselves do not often feel themselves to be 'gifted' in visual expression and communication.

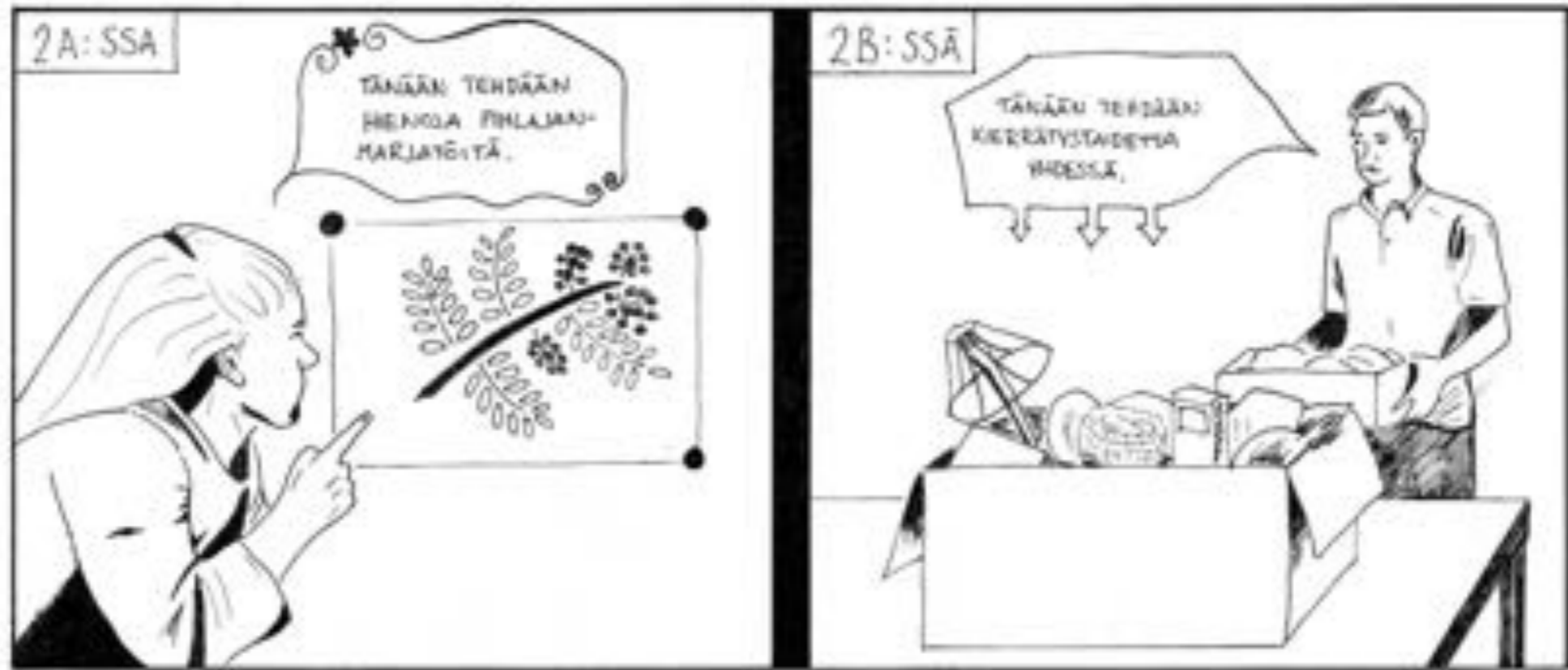
### **Reflecting on the dynamics of internal integration in student portfolios**

When the comics album was completed, the students constructed a pedagogical portfolio, which consisted of digital documentation (images, texts) of their artistic process. They were asked to reflect on this entire learning experience as a possible example of internal integration. The majority of the students reported that the comics had worked as an example of internal integration in an eye-opening way. The students could recognise which content areas were included and how they were integrated. On the one hand, *the art worlds* were taught by connecting and recycling various conceptions of art and different types of images in the artistic process. Both the comics and the paintings of the Finnish Golden Era were also introduced as examples of art that can make a difference in society and that can serve as a political standpoint. For example, the nationalist movement to establish Finnish national identity at the beginning of the 1900s was discussed in a visit to the Finnish National Gallery and this was linked to the theme of the cultural identity that is expressed in art and visual culture in general. In the comics, the students expressed their identities as learners and teachers in art.

**Picture 2. Comics by Annika Savela.** She recycles the art work called “Women of Ruokolahti on the Church Hill” (1887) by Albert Edelfelt in her story. This painting is one of the most famous examples of true representation of rural life of the Finns. The student represents “Women of Ruokolahti” as teachers gossiping about the ‘new’ way of teaching visual arts at school. Some of the teachers are prejudiced against the latest ideas in the curriculum, which refers to the paradigm shift in the teaching practice.

Link to the original art work

<http://kokoelmat.fng.fi/app?imagesize=0&si=A+l+217&lang=en>



On the other hand, comics as art referred to the *visual cultures of the environment*, which children face or ‘consume’ on a daily basis in the media.

Connecting these two types of art was sometimes experienced by students as confusing and as a rather new approach in the school context, where popular art is perhaps still not considered as worthy of study as the established art of the ‘master pieces’. In addition, the comics made it possible to experience the power of students’ *own visual cultures* as a learning environment in didactics within this school subject. Through this shared self-made album, they actually constructed active participation using artistic means in their learning environment through the membership of these visual cultures as future teachers. In a sense the album

had turned into a book of pedagogy for visual art, which encouraged students to eclectically combine different

approaches in art teaching (see Räsänen 2008). The album process served as an example of internal integration, creating a larger learning process, which simultaneously combined objectives for expression, skills and knowledge in one visual exercise. Furthermore, the process also

combined the aims of different curriculum content areas.



Picture 3. Comics by Eemeli Eerolainen



Case 2, example 1. A film where environment was studied in the context of a child's fears and loneliness.

Case 2, example 2 (pages 183, 190-193). Graphic prints and sculptures produced in an artistic research project.

## CASE 2: Visual arts as research in multi-disciplinary integration

At the **Art Education Didactics 2**, students of kindergarten teacher education researched the concept of space and place in the context of environment, geography and architecture through printmaking, sculpting and film. While all the exercises focused on researching the environment, other principles were also taught simultaneously, such as those of multisensory perception, artistic meaning-making and image building as well as techniques in artmaking. Through these processes, the students were introduced to the knowledge of artistic knowing. Today multimodality and the different ways of knowing are recognized and emphasized even at the national core curriculum level. The visual arts with its unique knowledge-building, offers one more channel to research the reality around us. Arts-based research is based on the idea of artistic process as a primary tool for inquiry and as a way of data collection (see Leavy 2009) and to art as knowledge (see Eisner 2008). Cognition is understood to cover all means of receiving information and processing it. At the core of thinking across subject borders is the transfer of acquired knowledge into new situations. From a

cognitive orientation to learning, important factors for information building are the culturally anchored subjective experiences, perceptions and feelings. The aim of learning is therefore to acknowledge, study and interpret the culturally diverse reality and its phenomena (Räsänen 2009, 30-31). Therefore teachers need to acquire an understanding of the

learning process and knowledge building in art to be able to adopt it in their own teaching and also to be critical in choosing relevant content instead of only thinking in terms of the “product first”. Class teachers and early education teachers have a great opportunity and a responsibility to construct an understanding of arts education and its meanings. They are also in a good position to use phenomenon-based learning and multi-disciplinary integration. A well-balanced education requires integration so as to build connections between the different components of life and its knowledges. The aim is to provide the students with the tools to build a multi-disciplinary learning environment at

primary schools and kindergartens and to use arts as a means of researching and building multimodal knowledge of a culturally diverse world with multiple values.



Katrina Karttunen: “Barbie/loneliness”

Handwritten text in a non-Latin script, possibly Arabic or Persian, located on the left margin of the page.



Hanna Sellgren: "In between"



Sohvi Peltoniemi: "In grandmothers closet"



Veronica Saari: "The fence"

## Conclusions

According to the students, the arts constituted an essential part in the integrated entity. Researching both the concepts of pedagogy and the contents of the subject matter through art created experiential knowledge that constructed a deeper understanding of and more affective relationship to the studied issue. Through art, the students were also able to express their research outcome more effectively. They also reported that their "gaze" was somehow sharper, for example, while looking through a camera lens. We argue that visual arts and its role in

integrating active knowledge construction is justifiable. Generalist teachers have an exceptional opportunity to create an effective learning environment with its core in the arts.

## REFERENCES

- Collanus, M., Kairavuori, S., & Rusanen, S. (2012). *The identities of an arts educator: Comparing discourses in three teacher education programmes in Finland*. *International Journal of Education Through Art* (8)1, pp. 7-21.
- Eisner, E. (2008). Art and knowledge. In J.G. Knowles & A.L. Cole (Eds.), *Handbook of the arts in qualitative research* (pp.3-12). Thousand Oaks: Sage.
- FNBE. (2014) *The Finnish National Board of Education. Curriculum reform 2016*. Retrieved from [http://www.oph.fi/english/education\\_development/current\\_reforms/curriculum\\_reform\\_2016](http://www.oph.fi/english/education_development/current_reforms/curriculum_reform_2016)
- Leavy, P (2015). *Method meets art: arts-based research practice*. New York: The Guilford press.
- Räsänen, M. (2005). *Multi-roled and skilled teachers of art*. *International Journal of Education Through Art* 1:1, 53-63.
- Räsänen, M. (2008). *Kuvakulttuurit ja integroiva taideopetus*. [Visual Cultures and Integrative Art Teaching]. Publications of the University of Art and Design, Helsinki, B 90. Jyväskylä: Gummerus.
- Räsänen, M. (2009). Taide, taito, tieto - ei kahta ilman kolmatta. [Arts, skills, knowledge - not the two without the third]. In A. Aro, M. Hartikainen, M. Hollo, H. Järnefelt, E. Kauppinen, H. Ketonen, M. Manninen, M. Pietilä & P. Sinko

(Eds). *Taide ja taito - kiinni elämässä* (pp. 28-39). Helsinki: Opetushallitus.

A large, vibrant red scribbled area on the left side of the slide, set against a dark grey background.

# **Sleeping Beauty Fairy Tales as Starting Points for Multiliteral Accumulations**

Kauko Komulainen & Martina Paatela-Nieminen

**University of Helsinki**

Kauko Komulainen & Martina Paatela-Nieminen

University of Helsinki

kauko.komulainen@helsinki.fi

martina.paatela-nieminen@helsinki.fi

# Sleeping Beauty Fairy Tales as Starting Points for Multiliteral Accumulations

## Abstract

Multiliteracy is defined as a new competence in the reformed Finnish National Core Curriculum. It is based on a broad understanding of visual, verbal, kinaesthetic, auditory, numeric, analogue, and digital texts across disciplines (Finnish National Core Curriculum, 2014). We are interested in producing textual interventions of cultural domains (here: fairy tales) that can be understood through intertextual and multiliteral meaning-making. We integrated two courses through fairy tales. For a course entitled Literature in School, a number of students in the Department of Teacher Education at the University of Helsinki studied Sleeping Beauty fairy tales and used them as starting points for manuscripts of their own by using the technique of textual intervention. These manuscripts then served as an impetus for another set of students to produce an intertextual painting for an Art Expression course (same department as above).

**Keywords:** Social creativity, textual intervention, intertextuality, multiliteracy

In the reformed Finnish National Core Curriculum multiliteracy is defined as a new competence that is based on an extended understanding of visual, verbal, kinaesthetic, auditory, numeric, analogue, and digital texts across disciplines (Finnish National Core Curriculum, 2014). In our experiment, multiliteracy is understood intertextually as combining visual, verbal and cultural texts and producing recycled, remixed and new meanings (see Paatela-Nieminen & Itkonen 2015). Our pedagogical context is based on integrating two separate courses at the University of Helsinki (on integrating, see e.g. Kaasinen, Komulainen, Sintonen, Karppinen & Kallunki, 2012; Karppinen, Kallunki, Kairavuori, Komulainen & Sintonen, 2013). One of the courses, for primary school student teachers, was called Literature in School (3 ECTS, taught by K. Komulainen) and the other was Art Expression (5 ECTS, taught by M. Paatela-Nieminen), that was part of an Art Education Minor (25 ECTS) for primary school, kindergarten and textiles teacher students. For the Literature in School course, the students produced written texts in groups of 3-4 persons. First of all, the students read the classical version of the Sleeping Beauty fairy tale, and then a "postmodern" version of it, written by the Finnish writer, Jukka Itkonen. The reading was followed by a shared brainstorming session and the writing of the beginning of their fairy tale manuscript. In their manuscripts, the students applied the thoughts that had come up during the initial reading of the fairy tales. The aim was to interpret any changes that had taken place in male/female roles from the past to the present. Students in the Art Expression course integrated these textual interventions with other visual reproductions of



Sleeping Beauties as well as with other intertextually-produced loans from works of art and popular culture. They were also expected to apply their own image/photo taken from the wider theme of humanity into their own paintings. In this article, we first present the theory that was applied in the course Literature in School, and then study how the theory became reflected in the students' paintings for the Art Expression course. Our research questions were: How do the students recycle texts and how can this be seen in their final results: the students' manuscripts for Literature in School and the students' paintings for Art Expression.

### **Theory and methods**

The Literature in School course is based on theories of social creativity: individuals may surpass their own level of creativity when acting in groups. In other words, creativity is not something that only takes place inside peoples' heads, but also during the interaction that happens between a person's thoughts and the sociocultural context. Over the last two decades, it has been underlined that significant creative outputs may be developed in groups and teams in which an individual can diversify his or her working methods, habits and beliefs. So, a product (artefact) that deserves the label "creative" arises "from the synergy of many sources and not only from the mind of a single person" (Csikszentmihalyi, 1996, pp. 1). Creativity arises from the interaction of three necessary elements: a culture that contains symbolic rules, a person who can make creative

changes in the symbolic domain, and a field of experts recognizing and validating the innovation. The cultural domain and the human (experts) field are almost as important as the individual creative person (Csikszentmihalyi, 1996, pp. 6-7.)

The methodological tools for our integrative co-operation derive from a textual intervention technique and intertextuality. The starting point for the textual intervention technique, which was used in the Literature in School course, is a verbal text, or a part of it. However, the final outcome can radically differ from the starting point due to the intervention technique (e.g. Pope, 1995). The social theory of creativity has been used in a socio-constructive way so that after reading the two fairy tales, the Literature in School students, in groups of 3-4, wrote a textual intervention (manuscript). The fairy tales were the starting point for the new text, in which the changes in male/female roles have been interpreted and verbally intervened. When comparing the process to Csikszentmihalyi's (1996, p. 6) creativity theory, fairy tales can be seen as an example of a cultural domain, to which the students, as creative agents, give novelty. Finally, we, as teachers, are representatives of a field of recognizing and validating experts.

The elements of the read fairy tales are also visible in the students' written manuscripts via intertextuality. Intertextuality was familiar to the students who had studied Art Expression as part of an Art Education Minor. The intertextual method, developed for art education (see Paatela-Nieminen, 2000), has been applied in earlier courses and the students knew how to produce relations between different texts. For this reason the

intertextual method per se was not focused on in this course but the idea of intertextuality as traces, recyclings and accumulations was applied to interpret and unveil the way the verbal and visual texts and the theme of humanity and self image produce meanings in the students' paintings of Sleeping Beauty (see Itkonen & Paatela-Nieminen, 2015). The students in the Art Expression course got to know several visual and verbal versions of the Sleeping Beauty fairy tale (in addition to the two versions used in the Literature in School course) and they then picked one manuscript they liked for integrating with other verbal, visual and cultural texts, such as elements from selfies, youth brands, popular culture (illustrations from picture books and toy brands) and art works. They worked their self image into the wider theme of humanity. Finally, they produced paintings in which these intertextual loans were seen as new accumulations, recyclings and remixtures (see Paatela-Nieminen & Keifer-Boyd 2015). The hidden meanings may be detected in the associative traces and rhizomatal offshoots (see Paatela-Nieminen 2000). This is the way the students produced a dialogic space for their logical mind, and remixed it with the emotional, curious, and imaginative – which, in turn, promotes thinking, learning, creating and performing.

## Case

Our first case in the Art Expression course is Sonja's oil painting. In her portfolio, she informs us that she finds it interesting to approach the given tasks from the intertextual

point of view. For her, it meant several sources of inspiration. She did, however, write that it was annoying in the beginning, but found the elements settling down in their places little by little, as in real life. Sonja chose a textual intervention that deals with consumerism. Sleeping Beauty has been transformed as Rose, who is a popular girl who gets everything she wants. Sonja developed her theme graphically in her portfolio. Sonja's painting deals with over-consumption, and especially its effect on children and women (Image 1). Consumption is bursting through the deep blue doors with red flames and/or waves. The visual texts hidden in her painting come from several works of art: Peter Eisenman (gate), Pipilotti Rist (attitude and perspective), Katsushika Hokusai (waves) and Niko Luoma (postmodern elements such as colours, light and structure).



Image 1. Sonja Löfström's painting.



Images 2. Feminity and gender: Miisa Mäkeläinen, Ama Essel, Anna Sivers

The paintings of the other students also applied traces of textual interventions, recycled visual texts and questioning of the original fairy tale of Sleeping Beauty. This is apparent in themes dealing with and examining feminity and gender (Images 2), the

empowerment of women (Images 3), sleeping as means of ignoring problems in society (Images 4), and being irresponsible about one's life/immaturity (Image 5).



Images 3. Empowerment: Tinka Ripatti, Johanna Kurikka



Sleep: Elina Määttä





Sleep: Heidi Voutilainen



Images 4: Sleep: Elina Määttänen, Meiju Perttunen, Heidi Voutilainen, Soile Kantoluoto



Sleep: Soile Kantoluoto



Image 5. Being irresponsible for one's life: Lassi Korhonen



Images 6. Images from the pedagogical art exhibition, Sleeping Beauties

## Conclusions

The students' analyses show the success of our research questions concerning the recycling of various texts in the final outcomes. Firstly, the manuscripts written by the students on the Literary in School course can be interpreted as strong textual interventions from the original fairy tales. Secondly, the manuscripts were imaginative, playful, and accumulated ideas in a multilateral way. Thirdly, the students from the Art Expression course succeeded in integrating several visual and verbal texts from different cultures, times, places and media. The portfolios depict the students' artistic expressions, processes and reflections. The intertextual meaning-making takes place within the dialogic space as the students' logical mind remixes with the emotional, curious, and imaginative. Each individual painting uniquely integrated the Sleeping Beauties, developing further the theme of humanity, self-image and other visual texts. We were astonished by the richness of the integration. The pedagogical art exhibition assembled all the various levels of the processes and co-operation between the courses, the teachers and the integration of different subjects (Figures 6.).

## REFERENCES

- Csikszentmihalyi, M. (1996). *Creativity: flow and the psychology of discovery and invention*. New York: Harper Collins.
- Finnish National Core Curriculum (2014). Retrieved <https://eperusteet.opintopolku.fi>
- Itkonen, T., & Paatela-Nieminen, M. (2015). How is the other produced in two Finnish ABC (e-) books – an intertextual reading. In K. Hahl, P. Niemi, R. Longfor and F. Dervin (Eds.), *Diversities and interculturality in textbooks: Finland as an Example* (pp. 37-60). Cambridge Scholars Publishing.
- Kaasinen, A., Komulainen, K., Sintonen, S., Karppinen, S., & Kallunki, V. (2012). Reflecting design learning in collaborative development – towards integrative teaching practices in Finnish teacher education. *Elm European Lifelong Learning Magazine* 4. Retrieved from <http://www.elmmagazine.eu/theme-issues/issue-4-2012/print>
- Karppinen, S., Kallunki, V., Kairavuori, S., Komulainen, K., & Sintonen, S. (2013). Interdisciplinary integration in teacher education. In K. Tirri & E. Kuusisto (Eds.), *Interaction in Educational Domains* (pp. 149-158). Rotterdam: Sense Publishers.
- Paatela-Nieminen, M. (2000). *On the threshold of Intercultural Alices. Intertextual research on the illustrations of the English Alice in Wonderland and the German Alice im*

*Wunderland in intermedia research in the field of art education*. Doctoral thesis in the form of a multimedia on CD. University publication series A 29. Helsinki: University of Art and Design (nowadays Aalto University).

- Paatela-Nieminen, M., & Itkonen, T. (2015). Multiliteracies and meaning making: allowing silent partners to emerge. *World Studies in Education*, 16(2), pp. 81-91(12). James Nicholas publishers. Retrieved from doi: <http://dx.doi.org/10.7459/wse/16.2.08>
- Paatela-Nieminen, M., & Keifer-Boyd, K. (2015). Intra-action in Transcultural Dialogue. In M. Kallio-Tavin & J. Pullinen (Eds.). *Conversations on Finnish Art Education in International Contexts* (pp. 304-317). Aalto University publication series. Helsinki: Aalto University
- Pope, R. (1995). *Textual intervention: critical and creative strategies for literary studies*. London: Routledge.



# Picturing Voice: Visual Methods and Children's Voices in Finnish Education

Kristiina Kumpulainen

University of Helsinki

# Picturing Voice: Visual Methods and Children's Voices in Finnish Education

## Abstract

In this paper, I will discuss how children's use of visual methods provides possibilities for researchers and educators to understand children's voices. Drawing on sociocultural and dialogic approaches, my conclusion challenges simplistic notions of gaining access to and understanding children's voices. On the contrary, as my empirical examples show, the visually mediated voices of children should be understood as interactional achievements shaped by their cultural, social, and material contexts. As such, visual methods appear to offer children rich means of expression, which can result in new meanings, emotions, and experiences for everyone involved.

**Keywords:** children's voice, visual methods, sociocultural and dialogic approaches, visual ethnography, education

## Introduction

In Finnish education, there has been increased interest in acknowledging children's voices in the educational process. The underlying rationale for this interest is manifold. From one perspective, it stems from initiatives that stress children's visibility and position in society and entail respecting their right to express opinions and have a say in matters that affect their lives (The United Nations Convention on the Rights of the Child, 1989). Another explanation holds that listening to children's voices, that is, their meanings, experiences, opinions, and perspectives in relation to their life worlds, creates avenues for educators to learn about children and, hence, to support their holistic learning and well-being. It has been suggested that weaving children's voices into the educational process promotes educational equity and opportunity (Kumpulainen, Lipponen, Hilppö, & Mikkola, 2013).

Visual methods, such as the creation of drawings, photographs and videos have gained popularity among Finnish educators and researchers as potential means to gain access to children's voice in their life worlds. Visual methods are regarded as natural, child-sensitive means that communicate children's voices in multiple, authentic ways in their full complexity and that pass on knowledge about the world as experienced by children: knowledge that would be difficult, if even impossible, to gain in other ways (Clark, 2005). Visual methods are also linked to other creative and aesthetic forms of self-expression,

holding emancipatory power that helps the narrator find her voice and identity (Bragg, 2011; Brushwood Rose & Low, 2014). Lorenz (2010) defines visual artifacts as metaphors that bring alive emotions and personal experiences and help children share and reflect upon their sense-making. Overall, the meaning of visual methods for education is thought to be important in a world that is based largely on pre-described performance and accountability in which there is little room for emotions, creativity, and personal interpretation (Kumpulainen, Mikkola, & Salmi, 2015).

In this paper, drawing on my own empirical research, I discuss how children's use of visual methods, including drawing and photography, provides possibilities for researchers and educators to reach and hear children's voices. My work is guided by the following questions.

- What can we learn from children's visually-mediated voices in their life worlds?
- How are children's voices constructed into being in children's visual narratives?

### **Sociocultural and dialogic approach to children's voices**

The theoretical framework of my research for conceptualizing children's voices as culturally embedded and tool-mediated is based on sociocultural and dialogic notions (Bakhtin, 1981; Vygotsky, 1978; Wertsch, 1991). Vygotsky (1978) explains the

mediating role of tools in human interaction using the concept of double stimulation, in which an external tool is employed or created for intentional, voluntary problem-solving activities. In other words, to redefine situations and control their own actions, people develop and use artifacts in order to transform the contexts in which they act (Virkkunen, 2006).

My thinking has also been guided by visual ethnography, which invites children to explore and document their experiences and perspectives through a process of visual narrative inquiry (Bach, 2008; Pink, 2007). From this perspective, voice is not an objective, mental quality or state of mind but rather is constructed into being in interactions between the individual and the collective and sociomaterial environment. Voices are mediated by the values and rules of the community, by participating individuals, and by the material and conceptual resources available.

### **Researching children's voices: Background to empirical research**

Together with my co-researchers, I am interested in investigating young children's use of visual methods to document and share positive events in their lives, both at school and outside of school. By positive events, I mean moments or experiences that are meaningful and important to children's everyday lives from their own perspectives. I have conducted visual research with children aged 3 to 12 in Finnish



early childhood centers, primary schools, and in the children's homes and communities. I paid careful attention to research ethics to respect and honor the integrity of the children and their communities (Sime, 2008).

After making sure the children feel comfortable and confident using visual methods, their activities are anchored in the topic under investigation. For young children, the orienting activities often draw on children's literature and/or peer culture to address abstract topics, including happiness and joy. Next, children draw or take photographs of experiences in their lives. After this visual documenting, children take part in group discussions with their peers, teachers and/or other adults to view, share, and reflect upon their visual artifacts. The children decide which pictures to talk about and for how long (Cook & Hess, 2007). These group sessions are video-recorded for further analysis. The research discussed below draws on empirical data from one preschool classroom community in Finland with children aged five to seven years old.

### **Lessons learned: Children's visually mediated voices of their life words**

Our research demonstrates the multiplicity of children's voices mediated by using visual methods. From our research, we have learned that children attribute their positive experiences to relationships with important others, the use of various artifacts in their social practices, and everyday activities and

accomplishments. Children's visual narratives have not entailed extraordinary or extreme experiences, but rather, just the opposite. In many cases, they have been small but important moments as demonstrated by the children's photo images (see Figures 1, 2, and 3). In accordance with earlier research, we can conclude that the positive events in children's lives may be so small that they go unnoticed if one does not deliberately focus on identifying them (Kumpulainen, et al., 2013).



Figure 1. Cat in the window.



Figure 2. Us.



Figure 3a. Me.



ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ

ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ  
ΛΑΙΝΑΛΑΑΤΙΚΚΟ

Figure 3b. Moving

At the same time, our research has pointed out the complexity that visual methods entail in revealing children's voices. For example, visual tools, including cameras, have played a pivotal part in children's documenting and its outcomes. For some children, cameras have been more than just documentation tools; cameras have become part of their play activities and experiences. As our findings imply, children's visually mediated voices are very much about creative problem-solving rather than static, simplistic communication of fixed meanings and understandings.

In the example below, Anna explains that she wants to capture the beautiful spring weather, because it is an important source of her happiness and positive emotions (Figure 4). According to Anna, it has not been an easy task, and she explains how she has engaged in creative problem-solving to document this abstract experience.



Figure 4. Spring weather.

Adult: Why did you want to take this picture?

Anna: **Since weather feels so superfun and kind of playful.... And since weather is difficult to picture since it is invisible, I decided to take a picture of those huge ice....**

Adult: Ice cycles.

Adult: Aaaahhh.

Adult: Now, when you say this, we can also see the weather, even though it is invisible.

Anna: **It looks like there is... (incomplete sentence, left with wonder)**

The next example shows how positive emotions are also built during joint engagement with the photos. Here, Michael has taken a picture of his friends playing and running on the playground of their preschool (Figure 5). The reflections from children's clothing make them look like they are running like the wind.

At times, visual documentation in itself has turned into a vehicle for children's agency and has created new, positive experiences for the children (Brushwood Roe & Low 2014). In the next example, Pete is sharing his picture from his trip to the library, where he observed beautiful, colorful dolls (Figure 6). He wants to share and discuss the photo, in which he managed to get movement into the picture. This example demonstrates how the child built an esthetic, creative relationship between himself and the dolls that accounted for his positive experience. Here, the child's engagement in planning, experimenting, and plying with the camera contribute to the creation of the picture and the positive experience.



Figure 5. Running like the wind.

**Michael: This is the best (refers to his photo). Look how those reflections, look, look as if Jude is running like the speed of light... (anxious and eager voice).**



Figure 6. Doll on the move.

## Conclusion

In visual research, researchers are doomed to struggle amid critical realism, which attempts to capture experience via visual means, although understanding of experience can never be objectively obtained (Luttrell & Chalfen, 2010). Buckingham (2009) also warns researchers of naïve empiricism that holds that visual methods allow capturing individuals' voices in simple, authentic ways. It thus important to recognise that visual research with children requires interpretation, which is always an interactional achievement

These arguments are confirmed by our research on children's visual narration of their voices in their life worlds. Our findings challenge simplistic notions of gaining access to and understanding children's voices. Visual methods entail not only the artifact, but the story behind the artifact and the creative processes mediated

**Michael:** Why does it move? It's difficult to make sense of it.

**Pete:** Yes, you can; it looks like it is moving around.

Adult: Mmmm.

Adult: Yeah you're right. It looks like...

**Pete:** And there are many colors.



by cultural, social, and material contexts. Here, children's visual documentation and narration illuminate the aesthetic, creative dimensions of children's voices situated in sociocultural contexts.

In sum, visual methods offer children rich means of expression, which, again, can result in new meanings, emotions, and experiences for everyone involved. By doing this, visual methods can create powerful contexts for education that acknowledge children's voices as multiple and multilayered stories for which the meanings are continuously evolving.

### Acknowledgements

This research has been financially supported by the Academy of Finland (projects no. 135138 and 271362).

## REFERENCES

- Bach, H. (2008). Visual narrative inquiry. In L. Given (Ed.), *The SAGE encyclopedia of qualitative research methods* (pp. 939-941). Thousand Oaks, CA: SAGE Publications, Inc. doi: 10.4135/9781412963909.n490
- Bakhtin, M. (1986). *Speech Genres and Other Late Essays*. Austin: University of Texas Press.
- Bragg, S. (2011). "Now it's up to us to interpret it": "Youth voice" and visual methods in creative learning and research. In P. Thomson, & J. Sefton-Green (Eds.) *Researching Creative Learning; methods and approaches* (pp. 88–103). London and NY: Routledge,
- Brushwood Rose, C., & Low, B. (2013). Exploring the 'createdness' of multimedia narratives: from creation to interpretation. *Visual Studies* 29(1), 30–39.
- Buckingham, D. (2009). Creative visual methods in media research: Possibilities, problems and proposals. *Media, Culture and Society* 31(4),633–652.
- Clark, A. (2005). Listening to and involving young children: a review of research and practice. *Early Childhood Development and Care*, 175(6), 489–505.
- Cook, T., & Hess, E. (2007). What the camera sees and from whose perspective. Fun methodologies for engaging children

in enlightening adults. *Childhood*, 14(1), 29–45. doi: 10.1177/0907568207068562

- Kumpulainen, K., Lipponen, L., Hilppö, J., & Mikkola, A. (2013). Building on the positive in children's lives: a co-participatory study on the social construction of children's sense of agency. *Early Child Development and Care*, 1-19. doi: 10.1080/03004430.2013.778253
- Kumpulainen, K., Mikkola, A., & Salmi, A. (2015). Osallistava visuaalinen tutkimus ja lapsen äänen tavoittaminen. In M. Böök, Mustola, M., A-V. Kärnä, & J. Mykkänen (Eds.), *Visuaaliset menetelmät lapsuuden- ja nuorisotutkimuksessa* (pp. 136-144). Helsinki: Nuorisotutkimusseura/ Nuorisotutkimusverkosto.
- Lorenz, L. (2010). Visual metaphors of living with brain injury: Exploring and communicating lived experience with an invisible injury. *Visual Studies*. 25(3), 210–223.
- Luttrell, W., & Chalfen, R. (2010). Lifting up voices of participatory visual research. *Visual Studies* 25(3), 197–200.
- Pink, S. (2007). *Doing visual ethnography*. London: Sage Publications Ltd.
- Sime, D. (2008). 'Ethical and methodological issues in engaging young people living in poverty with participatory research methods'. *Children's Geographies* 6(1), 63–78.

- The United Nations Convention on the Rights of the Child (1989). Retrieved from [http://www.unicef.fi/files/unicef/pdf/LOS\\_A5fi.pdf](http://www.unicef.fi/files/unicef/pdf/LOS_A5fi.pdf)
- Virkkunen, J. (2006). Dilemmas in building shared transformative agency. *Activite's*, 3(1), 19–42.
- Vygotsky, L.S. (1978). *Mind in society: The development of higher mental processes*. Cambridge, MA: Harvard University Press.
- Wertsch, J. (1991). *Voices of the Mind: A Sociocultural Approach to Mediated Action*. Cambridge, MA: Harvard University Press.



# ICT Competences in Art Education – Sample Finnish Practices

Martina Paatela-Nieminen & Leena Knif

University of Helsinki

Martina Paatela-Nieminen & Leena Knif

University of Helsinki

martina.paatela-nieminen@helsinki.fi

leena.knif@helsinki.fi

# ICT Competences in Art Education – Sample Finnish Practices

## Abstract

In the renewed Finnish National Core Curriculum (hereafter the FNCC), information and communication technology (ICT) is one of the seven transversal competences that combine knowledge, skills, values, attitudes, will and the ability to use the competence. Teachers are encouraged to integrate the competences across school subjects and all learning (FNBE, 2014). This study focuses on ICT competences in art education by examining the teacher students' outcomes of art courses that apply ICT in studying, learning and teaching. The courses took place at the Department of Teacher Education at the University of Helsinki. ICT is applied in all art education courses, and the outcomes for this study were selected on the basis of their varying focuses.

**Keywords:** ICT, art education, augmented reality, video, animation

ICT in art education is generally understood as tools, materials and/or techniques in art. However, as a competence, ICT is a more profound concept that includes technology literacy, and the creating and deepening of knowledge (see UNESCO, 2011). Since 1985, Finnish art education has focused on the ways ICT can be used to enhance visual thinking, learning and teaching, studying, creating and performing (Paatela-Nieminen, 2005). Integrating digital texts in multi-sensorial and multiliteral ways is constitutive to ICT (Paatela-Nieminen & Itkonen, 2015). In addition to professional software and applications for knowledge creation, many schools utilize freeware programs and applications that are available to all. New media applications and environments enhance exploration among real, mixed, virtual and augmented realities in ways that would not be possible without ICT. These intertextual and intermedial worlds mix fantasy and reality in ways that have the potential to enhance and stimulate learning and creativity in art education. These worlds also challenge art education pedagogies to apply ICT in ethical and humanistic ways. Next, we focus on areas that integrate ICT into art education.

## Augmented reality enhancing experiences

Our first case is from a course entitled *Art Education Didactics* (5 ECTS, taught by Paatela-Nieminen). It is part of an Art Education Minor (25 ECTS), and the students are future class teachers, kindergarten teachers and textiles teachers. The students examined the FNCC and specifically the art

education syllabus from their own perspective: pre-primary, basic, upper-elementary or adult learning. They developed a project plan in groups and a lesson plan for a desired target group individually. The students integrated ICT in the form of augmented reality (AR) into their art education lesson plans to see if, how and why augmented reality could or should be applied in art education.

According to Haller, Billingham & Thomas (2007), augmented reality (AR) combines digital content with the real world in such a way that a user sees virtual objects on top of the real world. This differs from virtual reality (VR) in that VR immerses the user in the digital world. Wider mixed reality (MR) combines both virtual and augmented realities into a real one (ibid. vi). In the course above, augmented reality was applied by inserting digital video clips onto a photograph. As a mobile phone or an iPad is directed towards a photograph it becomes magically “alive”, i.e. a free application called Aurasma recognises a trigger image/photograph and opens a video that starts to run. For the reader of this article to see these AR examples, and since the images/photographs may not necessarily work from the screen, the trigger images (Images 1.-16.) first need to be

printed. Next, the Aurasma application should be downloaded to a mobile or tablet. To see the outcomes, the reader needs to sign up with the channel *MinervaPlaza's Public Auras* and then follow it. Alternatively, the video clips (without the Aurasma trigger images and the “magic” to become alive) can be found here <https://vimeo.com/album/3854969>.

Students developed shared themes for their lesson plans in three groups. In the first group, which focussed on paper art, all

## Aurasma IMAGES

Ordenar por: [Preconfiguración](#) | [Fecha](#) | [Orden alfabético](#) | [Reproducciones](#) | [Me gusta](#) | [Coment.](#) | [Duración](#)   



**Klasma**

hace 3 meses



**Klasma - Colour**

hace 3 meses

the members had a unique and personal view about paper art per se and on how AR might be helpful in learning (Images 1.-4.). They applied AR with the aim of developing an interest

in the subject and created explicit guidelines in the form of digital video clips to show how to make paper art (e.g. baskets and flowers), how to add humour, playfulness and curiosity (e.g. flowers, butterflies), and how to playfully and ironically comment on and question the whole subject (e.g. paper glider). This group showed that AR can be joyful and fun as well as imaginative and instructive.



Image 1. Lassi Korhonen



Image 2. Sonja Löfström

Image 3. Ama Essel

Image 4. Heidi Voutilainen

The second group focused on architectural and design elements and they chose to study in Kiasma, the leading contemporary art museum in Finland. Guided by their personal interests, they took digital videos (Images 5., 6. – 10.) of light and shadow, texture, colour, form and space. The videos show how the camera was applied as a tool for investigating space and elements. For example, the camera imitates the sense of touch when filming adjacent textural surfaces: it is almost possible to feel the uneven, shiny, smooth and/or cold materials. Since the museum space is generally greyish, some fantasy colours were added later using video-edit in another video. For visual exploration, the Kiasma group applied AR scientifically, and in expressing personal experiences of the special elements, they did it artistically.

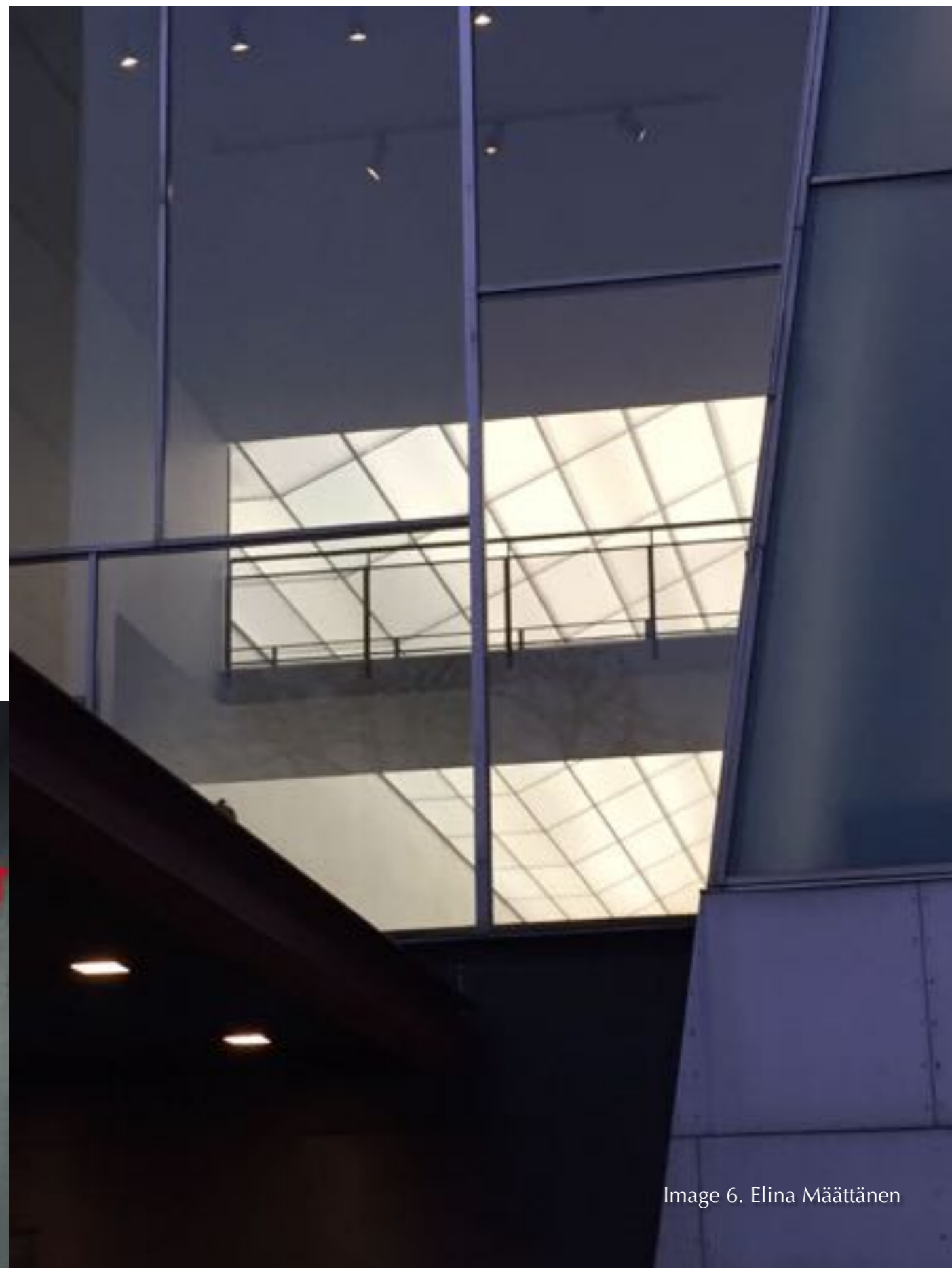


Image 6. Elina Määttänen



Image 7. Essi Rajantie



Image 8. Meiju Perttunen



Image 9. Johanna Kurikka







Image 11. Rudolf Koivu

The third group explored how to be creative without using conventional art materials. Their starting point was the illustration of a mermaid by the Finnish illustrator, Rudolf Koivu (see Jaatinen, 1992), (Figure 11.). Students played with the mermaid illustration as a model, and each student made a mermaid with the materials made available to them (Figures 12.-14.). One mermaid was constructed both two- and three-dimensionally by utilizing vegetables, another was made from different types of brownish-coloured flour, and the last one from vegetable peels of different colours and coloured with dyes from berries. The varying intense and artistic interpretations of the mermaid demonstrated how to be creative with available materials. Their ideas may be taken further, for example, by including other natural materials such as leaves, sand and flowers.



Image 12. Mia Syväkangas



Image 13. Tinka Ripatti



Image 14. Miisa Mäkeläinen

The students arranged a half-day pop-up exhibition (Video 1. Pop-up exhibition <https://vimeo.com/album/3854969/video/164220074>; Images 15.-16.) at the University to get feedback on their AR experiments. According to the questionnaire given to the visitors, the AR examples were seen to be funny, inspiring, motivating and exciting. The visitors saw the potential for transdisciplinary group work in learning and teaching. They also suggested ideas such as treasure/artwork hunting for small children by looking for hidden AR triggers. Their critical comments had to do with technology: people were staring at their mobile devices instead of sharing ideas with each other, and technology was seen as alienating.



Images 15.-16.

## ICT as a means of scientific and artistic meaning-making

Our second case, *Art education didactics I and II* (both 4 ECTS) is a course for kindergarten teacher students. The courses were taught by Leena Knif and planned in co-operation with Sinikka Rusanen. Both courses apply ICT for pre-primary education: various image cultures, multi-literacy and multiple knowledges (FNCC, 2014). Knif's students in course I produced animations: characters, settings and scripts for iPad and iStopMotion. Knif taught the students animation techniques as a way of summarizing their experiences of the course, and the students produced narratives for their animations that combined all the art work they had done during the course. The animation characters were based on students' studies of media, popular culture, design products and objects and the setting was designed after examining various environments. The manuscript of the animation was the last part and it rounded up all these studied topics.

The kindergarten teacher students found animation simple to perform and a good way of exploring film as an art form (Image 17.). This was especially so for those students who were not familiar with making animated images and for those who felt insecure in expression. They gained confidence in their artistic abilities and were proud and happy about their end products. Animation-making had a clear effect on their attitudes towards art education. The example below is a playful narrative that creates new meanings in-between characters and objects, and in relation to image-building components such as angle of view, sound and light. A new layer, a story of diversity,

was added to process. <https://vimeo.com/channels/animaatioverstas/145615781>

Image 17



For course II, Knif's students documented their experiences of filming with iMovie. Using an iPad as a tool, they studied a space/place as it might look through the eyes of children. The aim was to study film as art and as a tool for studying the child's experiential understanding of space. For example, they explored space from a low perspective or tried to set their minds to that of a child's mental feelings and thoughts. The reader of this text may see in the examples below how the places were studied. The data was interpreted using video as a research tool and also as a means of artistic expression and the delivery of a message as a multi-sensory experience. Meaning-making through exploration, art and moving image techniques were integrated into practice. In these examples, it is possible to experience the studied space and relate yourself to children's thinking.

<https://vimeo.com/channels/lto/157423656> and <https://vimeo.com/channels/lto/156548462>



Image 18. Kuinka karhu sai töpöhännän, by Jami, Ellen ja Venni, class 2A.

Our third case is from the *Teacher Practicum* at Viikki Teacher Training School of the University of Helsinki. Paatela-Nieminen observed classes run by Päivi Okkonen-Sotka, a class teacher, who assigned a pair of teacher students the task of teaching animated folktales. The pupils' creative process integrated tasks: developing stories and scripts, modelling characters from clay, painting scenery for the set, writing a few speech bubbles for others to follow the narration, and animating the story with iPads. In the example, *How the bear*

got a short tail, a bear and a cat meet under a clear and starry sky (see Image 18). The bear admires the cat's fish and asks where it is from. The cat directs the bear to the lake. The bear then fishes with its (then) long tail, which, suddenly, breaks off. Since then, bears' tails have been short. These animations show how pupils integrate texts as digital words and images into animations.

## Discussion

Our practices show that, as a set of competences, ICT is multifaceted when integrated into art education. In our cases, augmented reality (AR) was integrated into lesson plans and art education didactics. The examples show how teacher students can integrate arts, e.g. music, still photos and video, into their art education lesson plans. AR entertains but also enhances educational purposes. It may be used to increase motivation for learning because it can be disguised as 'a game' or 'a hunt' for knowledge in the form of hidden information in trigger images. All the examples were filmed and edited in groups, which also enhances intersubjective learning. The work done by the kindergarten teacher students' demonstrates how attitudes towards art education may change when making animations is made easy. They also show how videos may be used as a tool for creating understanding about children. The students reported that the simplicity of the applications used made it possible to concentrate more on the expression and thus the ability to enhance the message in the film. Learning group work skills and combining visual and verbal text was an

integral part of the Viikki Teacher Training School animation process.

## REFERENCES

- FNBE. (2014) *Curriculum reform 2016*. Retrieved from: [http://www.oph.fi/english/education\\_development/current\\_reforms/curriculum\\_reform\\_2016](http://www.oph.fi/english/education_development/current_reforms/curriculum_reform_2016)
- Haller, M., Billingham, M., & Thomas, B. (2007). *Emerging technologies of augmented reality interfaces and design*. London: Idea Group.
- Paatela-Nieminen, M., & Itkonen, T. (2015). Multiliteracies and meaning making: Allowing silent partners to emerge. *World Studies in Education*, 16(2), pp. 81-91(12). James Nicholas publishers. Retrieved from doi: <http://dx.doi.org/10.7459/wse/16.2.08>
- Paatela-Nieminen, M. (2005). Thinking digitally and intermedially in art education. In S. Sonvilla-Weiss (Ed.), *(e)Pedagogy – Visual knowledge building: Rethinking art and new media in education* (pp. 103-126). Bern, Berlin, Bruxelles: Peter Lang.
- Jaatinen, S. (Ed.) (1992). *Rudolf Koivun satuja ja tarinoita*. Porvoo: WSOY.
- UNESCO (2011). *Unesco ICT competency framework for teachers. Version 2.0*. Retrieved from: <http://unesdoc.unesco.org/images/0021/002134/213475e.pdf>

A close-up photograph of children's hands drawing on a blackboard. The children are using various colored chalks to create colorful patterns and shapes. One child is wearing a pink long-sleeved shirt, and another is wearing a purple long-sleeved shirt with a green bracelet. The blackboard is covered in vibrant drawings, including a large green scribble, a blue and purple pattern, and a yellow and red fish-like shape. The background is slightly blurred, showing more of the blackboard and the children's hands.

# Sibelius and the World of Art: Experience and Expression through Music and Imagery in Arts Educational Studies

Inkeri Ruokonen & Erica Othman

University of Helsinki



Inkeri Ruokonen (University of Helsinki) & Erica Othman (Ateneum Art Museum)

inkeri.ruokonen@helsinki.fi

erica.othman@ateneum.fi

# Sibelius and the World of Art: Experience and Expression through Music and Imagery in Arts Educational Studies

## Abstract

This is a qualitative case study of student teachers' and children's integrative arts educational project in the Ateneum Art Museum called "Musical Surface". The article introduces the collaborative design learning process of students and focuses on the ideas of using new technology in arts education. The research methods used include content analysis of students' reflective and evaluative writings and video documented observations of their arts pedagogical sessions.

The results show that student teachers learn more deeply in the participative learning process about arts education. They learned innovative ways to integrate new technology into integrative arts pedagogy.

Keywords: Integrated music and arts pedagogy, iPads, augmented reality, teacher education (generalists), Art museum as learning environment, design learning

## Introduction

This article introduces students minoring in arts and crafts subjects at the Department of Teacher Education (Helsinki University) who engaged in integrative arts education in collaboration with the Ateneum Art Museum as part of the exhibition *Sibelius and the World of Art* and **Art workshops** in January 2015 entitled *Soiva pinta* ("Musical Surface"). With this theme they celebrated the 150th anniversary of Jean Sibelius, the Finnish national composer, by providing children with an experiential introduction to his music and the works of art created by his contemporaries, whom he inspired.

Contemporary arts pedagogical writings (e.g., Eisner, 2002, 94-95; Räsänen, 2008, 38; Paatela-Nieminen, 2013) focus on constructive and integrative learning strategies that encourage the active role of students and children by supporting their creativity and autonomy. In this interactive design-learning project, new solutions for future learning environments were also researched and developed. In the design learning process, students define problems and create solutions to common challenges in collaborative work (Scardamalia & Bereiter, 2006). The collaborative design-learning approach, based on progressive-inquiry, provides tools that help students think and

act in new, uncertain or problematic situations and find creative solutions for their intentions (Seitamaa-Hakkarainen et al., 2010; Kangas, 2014). It is developed for facilitating design learning processes, students' creative design thinking and computer-supported learning (Seitamaa et al., 2010; Lahti & Seitamaa-Hakkarainen, 2014). In this study, computers were used as tools to make art and support group interaction. The results of former studies show that the collaborative design learning method as well as the use of modern technological applications fit very well into integrated arts educational studies (Ruokonen and Ruismäki 2012; 2013).

## Study design

The purpose of this article is to introduce and describe the design process of the student teachers (N=12) during their collaborative arts study project with pre-school and comprehensive school pupils in the Ateneum Art Museum environment. The project theme was music by Sibelius and works of art connected to him.

The research problems were to discover through the student teachers' experiences how their design learning process developed. The research followed the tradition that assumes that phenomena are meaningfully experienced and can be represented in personal writings and narratives (Gallagher & Zahavi, 2008). The data consisted of participative observation and the writings of a closed Facebook project group.

The research methods used included qualitative content analysis of students' reflective and evaluative writings about the creative design learning process and descriptions of video documented observations of the arts pedagogical sessions. Ethical rules of research were followed.





Finland's leading art museum Ateneum Art Museum houses Finnish art from the 1750s to works of artists who debuted in the 1960s. Ateneum is part of the Finnish National Gallery, along with the Museum of Contemporary Art Kiasma and the Sinebrychoff Art Museum.

Ateneum has cooperated with the Department of Teacher Education at Helsinki University for more than a decade, giving all its first year students a possibility to participate in a workshop offering information on the museum's collections. In addition, some more advanced projects have been made recently in conjunction with special exhibitions. New and

different approaches in arts education benefit both the students and the museum.

Ateneum interacts with and attracts a variety of audiences with events, guided tours and workshops. The workshops main target group is children from kindergartens and elementary schools. Other target groups are visitors in the non-stop and adult workshops. In 2015 Ateneum's workshops were visited by 3,816 children and 2,288 adults.





## Findings

The design learning project began in a discussion of the intention of the project after meeting the museum staff. In Finland in 2015 the 150th anniversary of Jean Sibelius' birth was celebrated and student teachers decided to create an experiential workshop for children. First, they studied and learned some information about Sibelius. They studied information about Sibelius's childhood and Ainola environment; they listened to music of Sibelius as well as his travelling to Northern Karelia. They also learned about synaesthesia and used the information while designing the augmented reality to one painting. They established a closed Facebook group for sharing their ideas and study results. They visited the Ateneum Art Museum exhibition *Sibelius and the World of Art* and the museum workshops to get to know the art historical context, the artworks and museum pedagogy. They decided to use new technology (iPads and two applications, Aurasma and iStopMotion) when introducing paintings to children. After that, the student teachers planned for the real activities at the Ateneum Art Museum. This meant research to gain an understanding of what was essential to know and do. This step required rigorous, knowledge-based research in order to observe and understand the project's potential in the art museum learning environment. The group shared a common intention and began to plan how they could connect children with Sibelius and the art of his time in an artistic way. They worked in smaller groups and shared responsibilities. Students planned how they could activate children to visual art and

music-making in art workshops. The options of social media were used effectively in communication, planning and reflection in all phases of the design learning process. Students planned museum tours by integrating music, drama and the application of augmented reality to works of art using new technology.

The students worked on the theme knowing and planning what their group was doing and understanding the expectations and tasks to be accomplished. They also selected the roles and leaders of their project. All students worked with high expectations and optimism thinking that they could animate children into visual art and the music of Sibelius as well as promote their own creativity in the arts. The students designed tours for groups of pre-primary and primary-school children with a drama-based experience during which they met Sibelius, a violinist and a group of Kalevala singers who performed with five-string kanteles; they could also join in singing the Finlandia Hymn. They named their plan Musical Surface according to the Ateneum's workshop theme. The co-operation with the museum was wonderful. Students could begin their guided tours for children before the museum was open to the public. This special arrangement offered opportunities to use music (instrumental playing, singing, computer voices) and drama in the exhibition halls that they would not ordinarily have been able to do during museum hours.

In addition, the children engaged with new technology by using Aurasma applications on iPads to open the augmented realities associated with the works of art on display. Ronald Azuma

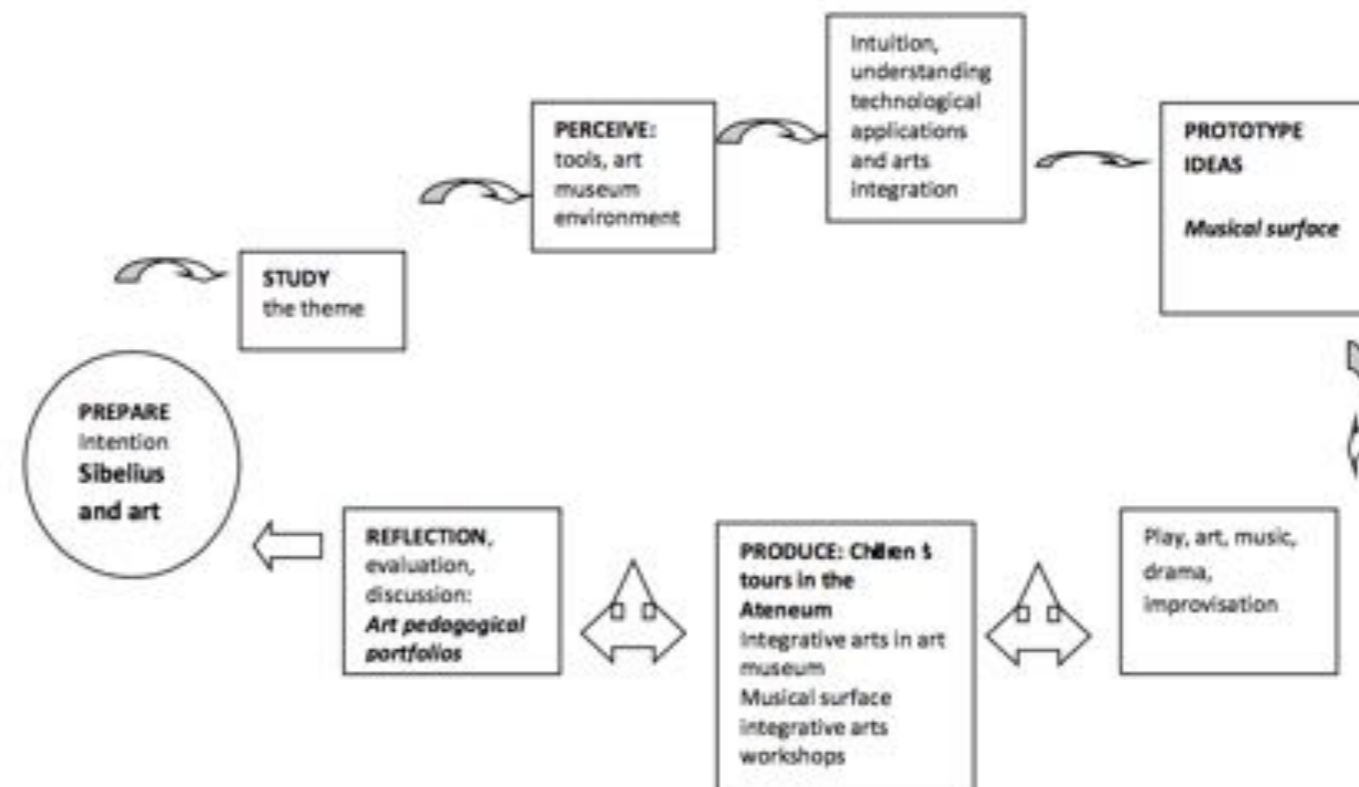
(1997) defines augmented reality as combining real and virtual objects in a real environment, functioning interactively and in real time, and aligning real and virtual objects with each other. During the animation design process many questions were discussed: "What happens if you present historical facts together with a playful animation?" "In art it is possible to combine reality and imagination in a playful augmented animation story?" In the present experiment, Eero Järnefelt's painting of a landscape in Koli was augmented by using the iStop Motion application with an animated film in which Sibelius and a young local boy together drag a piano up a steep hill.

In another example, an augmented reality was created with image editing software and a composed sound landscape. The composer Sibelius was synesthetic; he perceived colours as musical keys. The student teachers demonstrated this phenomenon for the children in concrete terms by composing a melody that was then transposed into different keys while the colours of the landscape changed through image editing. Similarly, Ellen Thesleff's painting of a green landscape was first played in F major, but the key and colour were then changed in

accordance with Sibelius's synesthetic perceptions of colour associated with musical keys.

After the experiential tour of the exhibition, the children participated in the arts workshops in which the tone colours, rhythms, melodies, keys and shapes they had experienced were transformed into visual works of art and again into images that the children composed. The workshop participants moved on a "surface" from music to image and vice versa.

Fig.1. Design learning process in combining Sibelius's music and an arts project



The workshop was filled by the sound and imagery of the symphonic poem *En saga by Sibelius* as well as the interpretations of visual art based on Sibelius's "The Trees". The

children explored the connections between image and music as well as the overall audio-visual effect.

At the Department of Teacher Education, the integration of arts and crafts into the curriculum is based on an investigative and inquisitive approach to arts and the application of the Visual Thinking Strategies method to artistic encounters. Participants approach works of art with questions such as “What is going on in this picture? What do you see that makes you say that?” Children are encouraged to share their feelings and interpretations, a method that combines children’s natural curiosity, inquisitiveness and creativity. The pupils who participated in the art education tours and workshops learned about the arts, in the arts and through the arts. The design learning process can be seen in Figure 1. The student teachers reflected on what kind of art education they had provided and how they had done so, as well as what the children will recall and what they themselves sought to convey.

*Through this production I was convinced that I want to work as a teacher. It was very rewarding to implement a multisensory art experience for the children. As an art educator I would like to make different integrative entities and projects. I believe that I learnt a lot of new things, such as how to look at art, the strength of art and how arts and crafts subjects can be integrated arts and crafts subjects.*

*(Student teacher’s reflection)*















## Conclusions

The main findings of this project show that collaborative, design-based learning fits very well into integrated arts educational studies of teacher education, especially in co-operation with an art museum, as does the use of modern technological applications. The development of mobile devices and applications has been rapid and global and has offered new possibilities in arts education. Innovative approaches under the artistic use of Augmented Reality technology can be developed. The development of new technology opens new possibilities and activities for creating and integrating arts in education.

## REFERENCES

- Azuma, R. T. (1997). A survey of augmented reality. *Presence: Teleoperators and virtual environments*, 6(4), 355-385.
- Gallagher, S., and Zahavi, D. (2008). *The phenomenological mind*. London: Routledge.
- Kangas, K. (2014). *The artifact project. Promoting design learning in the elementary classroom*. Helsinki: Unigrafia.
- Eisner, E. W. (2002). *The arts and the creations of mind*. New Haven & London: Yale.
- Lahti, H., & Seitamaa-Hakkarainen, P. (2014). Designing teaching-teaching designing: Teacher's guidance in a virtual design studio. *Journal of Learning Design*, 7(1), 10-26.
- Paatela-Nieminen, M. (2013). Subjektiiiset oppimispolut ja –rihmastot tieto- ja viestintäteknologiaa hyödyntävässä taidekasvatuksessa. In L. Tainio, K. Juuti & S. Routarinne (Eds.), *Ainedidaktinen tutkimus koulutuspoliittisen päätöksenteon perustana* (pp. 139-156). Helsinki: Suomen ainedidaktinen tutkimusseura.  
<http://hdl.handle.net/10138/38459>
- Ruokonen, I., & Ruismäki, H. (2012). Learning circus skills in a day care centre: Student teachers in a cooperative, integrative arts education project Original. *Procedia. Social and Behavioural Sciences*, 69, 1443-1451.
- Ruokonen, I., & Ruismäki, H. (2013). Bridges of joy—a case study of the collaborative design learning process of the university teacher students. *The European Journal of Social & Behavioural Sciences*, 7, 1187-1192.

- Räsänen, M. (2008). *Kuvakulttuurit ja integroiva taideopetus*. [Visual cultures and integrative art education.] Jyväskylä: Gummerus.
- Scardamalia, M., & Bereiter, C. (2006). Knowledge building: Theory, pedagogy, and technology. In K. Sawyer (Ed.), *The Cambridge Handbook of the Learning Sciences*. New York: Cambridge University, 97–115.
- Seitamaa-Hakkarainen, P., Viilo, M., & Hakkarainen, K. (2010). Learning by collaborative design: technology-enhanced knowledge practices. *International Journal of Technology and Design Education*, 20, 109-136.
- Sibelius and the world of art: Experience and expression through music and imagery. (2015). Faculty of Behavioural Sciences. University of Helsinki. Video. <https://vimeo.com/130703389>

## Images

1. Children enjoying paintings and augmented reality
2. Music painting by 3rd grade pupils /react-text
3. Pre-school children enjoying an augmented playful story /react-text
4. Improvising with 5-string kantele from the painting /react-text
5. Conducting the composition from the painting /react-text
6. Improvising and composing /react-text
7. Pictorial partiture by pre-school children /react-text

8. Listening to the music of Sibelius /react-text
9. Student playing violin music by Jean Sibelius /react-text
10. Guided tour to the exhibition combined with drama and music

Photos: Sanna Breilin, student teacher



# Sensitivity, Processes and Cultural Competence in the TAIKAVA - Project

Sinikka Rusanen

University of Helsinki



## Sensitivity, Processes and Cultural Competence in the TAIKAVA-Project



**Keywords:** arts pedagogy, early childhood, special needs, well-being, cultural competence

### Introduction

In this visual report I focus on the pedagogical character of the Arts Educational Development Project TAIKAVA. It is a development project carried out as a joint undertaking of both the cultural and the early childhood services of the city of Vantaa, for a period of two years from the beginning of August 2014 until the end of May 2016. During the project ten specialized art pedagogues – four specialists for visual art, four for drama, one for music and one for circus and dance pedagogy – have worked in 10 day care centers as educational staff in co-operation with the other personnel. The main aim of the TAIKAVA project was to support children with special needs through arts and culture in all daily practices of the inclusive day care groups. Secondly, the project aimed to produce new practices for administrative co-operation between the organization of early childhood education and that of children's culture.

Picture 1 (previous page). Children's group organized a trip with snow

Picture 2-4 (this and next page pictures). Mostly all children were enthusiastic when art pedagogy encountered their ideas, energy and courage.



## Participatory and co-operational framework and team culture

The TAIKAVA project (see the TAIKAVA weblog in <https://taikava.wordpress.com>) got its birth from the ideas of two headmasters, one from the early childhood organization and the other from the culture organization. Additionally, two coordinators, one from both organizations worked intensely in guiding the project and my task as a researcher was to support the decision making in different phases through participatory research knowledge. In the follow up research has been used the approach of enhancement-led evaluation (Niemi & Kemmis, 2012). A facilitative framework based on the ideas of participation and co-operation was created to promote the development work of the day care teams. The project was a learning process for all participants, on the level of administration and professional team culture as well as the individual level of participating children.



Pictures 5-6. The framework was developed for individual and common practices through continuing reflections with the coordinators and team members.

Pictures 7-8 (Next page). Cross motor training through light paintings: The preschoolers imagined how the snake is saying “s-s-s-s-s”.



Countless discussions and negotiations were needed to find the best solutions for practical problems. On the administrative level the project has changed the earlier practices of acting solely on one administrative area with only restricted responsibility. The ideas of the cultural administration of how to strengthen the cultural rights of children were useful when the focus was on supporting children with special needs. Art pedagogues came from the field of art and culture and worked in the children's groups not only as assisting care keepers but as a new pedagogical resource. Paradoxically, as new team members they brought new ideas that were perceived positively. However, they also identified a need for change that could be experienced as threatening. Change required the educators in the teams to become conscious of their own views on children, education and art as a basis for finding new directions that could be shared collaboratively. The creation of the new co-operational structure of the professional team presumed active mentorship of the headmasters of each day care center and also professional knowledge of children with special needs supported by the specialist teachers. If all these issues could be resolved successfully there were possibilities to find new ways for art pedagogy.

## **Processual character**

On the administrative level the planned change seemed to be simple. But on the level of professional culture in the day care groups, it came through slowly and with contradictions. It took half a year to get to know the children and a whole year for the professional teams to manage the changes in attitudes and to create regular structures for art pedagogy. Multiple ways of organizing parallel and differentiated peer group activities were found, and a positive atmosphere was enhanced in creating motivation and a feeling of safety by supporting constructive behaving models and clearly structured routines and boundaries. The children needed to know their special program in their timetable as a regular part of daily, weekly or monthly plans. Space resources also had an essential role when workshops and smaller peer groups were organized.

Pictures 9-11 (next pages). During one week in May there was a participatory painting project in the yard for all to join in for future Mother's day!



MAALAUSEINA

Maalauksen avulla  
...  
...  
...



The main instrument for the art pedagogues was their competence of producing a framework for artistic processes whether they came from the field of visual arts, drama, music or circus and dance. The first condition was that as art specialists they had an awareness of the artistic goals on an experiential level and they could use artistic experiences with pedagogical intention. Secondly they emphasized the processual character of creativity, problem solving and researching when organizing activities as a continuum of processes, learning activities and

themes. Thirdly they were conscious of how to induce flow in artistic processes. They organized conditions for motivation, improvisation, exploration, problem solving and reflection where all the children's abilities and competences could be in use: cognitive and emotional aspects as well as physical and social communication. They were also flexible in using play and cross disciplinary artistic methods (see Vygotsky, 2004). Fourthly, they were not afraid of the appearance of conflicts and contradictions in artistic processes. They accepted multiple

solutions and aimed to rely on openness. And fifthly, they shared the processes and their results with the community starting from the daycare center: children, educators or parents, then the administrators of the city and finally the wider public.

### **Sensitivity and well-being**

The project was focused on to facilitate children with special needs. An important aspect was the arts pedagogues' view on the child, where two aspects were connected: sensitive presence and individual attention on a child. They emphasized the agency of the children: actively



Pictures 12-15. Many of the enchanted moments were created through the interdisciplinary means of the arts.

recognizing, organizing, and facilitating their individual initiatives. They also preferred to have time enough for a positive encounter with the child. Learning was seen as a reciprocal interaction in which the pedagogue was also an involved learner by the side of the child. This approach connected the idea of supporting the well-being of the child as a pre-emptive action and of enhancing the active participation of the child in order to increase social and cultural equity. (See eg. van Manen, 1991; Woodhead, 2006; Moss, 2011.)

Through art pedagogy it was possible, as



pre-emptive support, to successfully strengthen the self-image of children who had delays of development due, for example, to hearing defects or physical motor disabilities. Children with un-social and withdrawn behavior got new means to join socially and become more visible in communication and interaction. Peer group activities offered functional means for enriched interaction with children who had difficulties in perceiving and paying attention, and it was possible to support the competencies in perseverance and concentration. Useful means for involving children with socio-emotional difficulties were also found. Because the attention of the art pedagogues was focused on peer group activities children who had strong individual challenges with emotional balance and disruptive and aggressive behavior could not get enough support in bigger groups during this two year period.







Pictures 16-20 (this and next pages).

One of the projects started when a couple of snow figures were designed for a Christmas party. A preschool group had just got a tablet and each small group of four children made a photo story where the figures travelled to places the children had chosen. The children enjoyed participating in organizing the outings, and they proposed to make the last trip in May before leaving the day care center for school.







## Cultural competence

Although the cultural competence of the children has not yet been researched thoroughly and lacks a coherent definition (see Liebau, 2014; Terreni, 2014; Wagner, 2014) the Finnish Ministry of Culture and Education has taken it as a strategic vision for developing the cultural activities of children. Proposal for children's culture policy program (2014) gives an overview on it and defines it referring to an individual's ability to absorb, utilize and change culture, as well as comprising knowledge, skills, awareness and attitudes. According to this definition the cultural competence of the children has widened during the TAIKAVA project. The children's knowledge and skills in art have increased, they gained the courage and abilities to perform and engage in discussing art, and their cultural awareness has widened. But what is especially significant is that the children gained experiences about the processual character of artistic activities. They learned to enjoy longer processes and received training in withstanding the uncertainty of situations where they can not exactly know what will happen. This can be valued as one of the most important messages of the new art pedagogy.

## REFERENCES

- Liebau, E. (2014). Limitations of the competence-approach. In L. O'Farrell, S. Schonmann & E. Wagner (Eds.) *International yearbook for research in arts education 2* (pp. 93-94). Münster, New York: Waxmann,
- Moss P. (2011). Early childhood education in Reggio Emilia and social pedagogy: are they related? In C. Cameron & P. Moss (Eds.) *Social pedagogy and working with children and young people where care and education meet* (pp. 159–175). London: Jessica Kingsley Publishers.
- Niemi H. & Kemmis S. (2012). Communicative evaluation for improvement in education. In J. Harford & B. Hudson & H. Niemi (Eds.) *Quality assurance and teacher education: International challenges and expectations* (pp. 53–82). Oxford: Peter Lang.
- Proposal for children's culture policy programme (2014). Helsinki: The Ministry on Education and Culture.
- Taikava weblog retrieved from <https://taikava.wordpress.com>
- Terreni, L. (2014). It's a matter of distinction: Bourdieu, art museums, and young children attending early childhood services in New Zealand. *Art in Early Childhood*, 4, 1–10.
- Van Manen, M. (1991). *The tact of teaching. The meaning of pedagogical thoughtfulness*. New York: State University of New York.
- Vygotsky, L. (2004). Imagination and creativity in childhood. *Journal of Russian and East European Psychology*, 42, 7–97.
- Wagner, E. (2014). The concept of competencies in formal and non-formal arts education – the perspective of research. In L. O'Farrell, S. Schonmann & E. Wagner (Eds.) *International yearbook for research in arts education 2* (pp. 89–92). Münster, New York: Waxmann.
- Woodhead, M. (2006). Changing perspectives on early childhood: Theory, research and policy. *International Journal of Equity and Innovation in Early Childhood*, 4(2), 1–43.



**A Coming Into Being:  
Learning Multimodal  
Literacy in Pre-School  
Through Digital  
Production**

**Sara Sintonen & Maj-Britt Kentz**

**University of Helsinki**





Sintonen, Sara University of Helsinki

[sara.sintonen@helsinki.fi](mailto:sara.sintonen@helsinki.fi)

Maj-Britt Kentz University of Eastern Finland


[maj-britt.kentz@uef.fi](mailto:maj-britt.kentz@uef.fi)

## A Coming Into Being: Learning Multimodal Literacy in Pre-School Through Digital Production

### Abstract

Young children are active consumers, content producers and members of digital culture, which challenges education and literacy teaching. Digital mobile devices allow anyone to produce content by using multiple modalities. Multimodal literacy refers to different ways of content representation and meaning-making that occurs at different levels through the reading, viewing, understanding, responding to, producing and interacting with multimodal texts and multimodal communication. In this article we illustrate how multimodal literacy can be thought, and how children express their multimodal literacy in a process of producing their own digital content in a preschool education context.

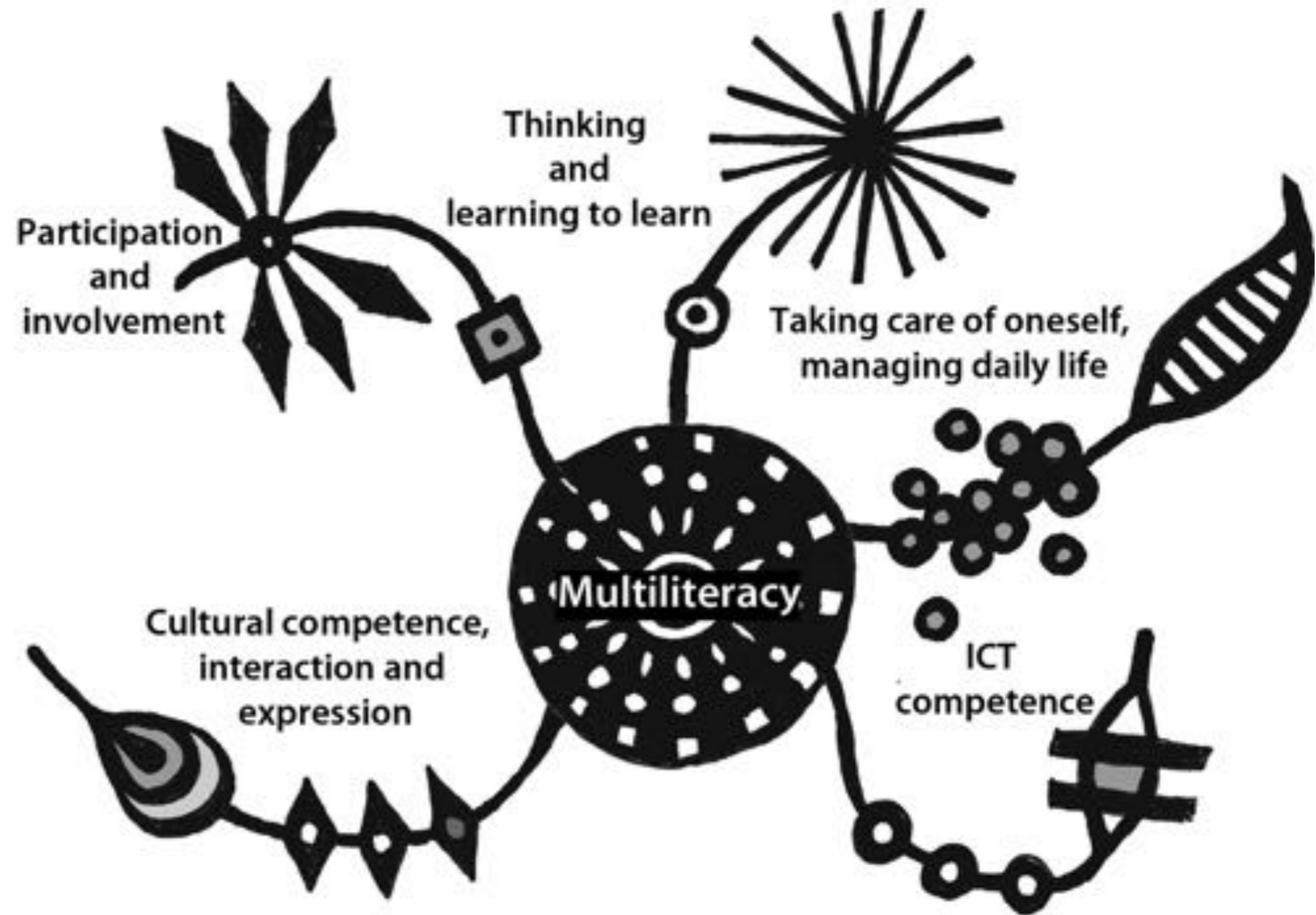
**Keywords:** multimodal literacy, pre-school, digital technology, mobile learning, Keen Ears

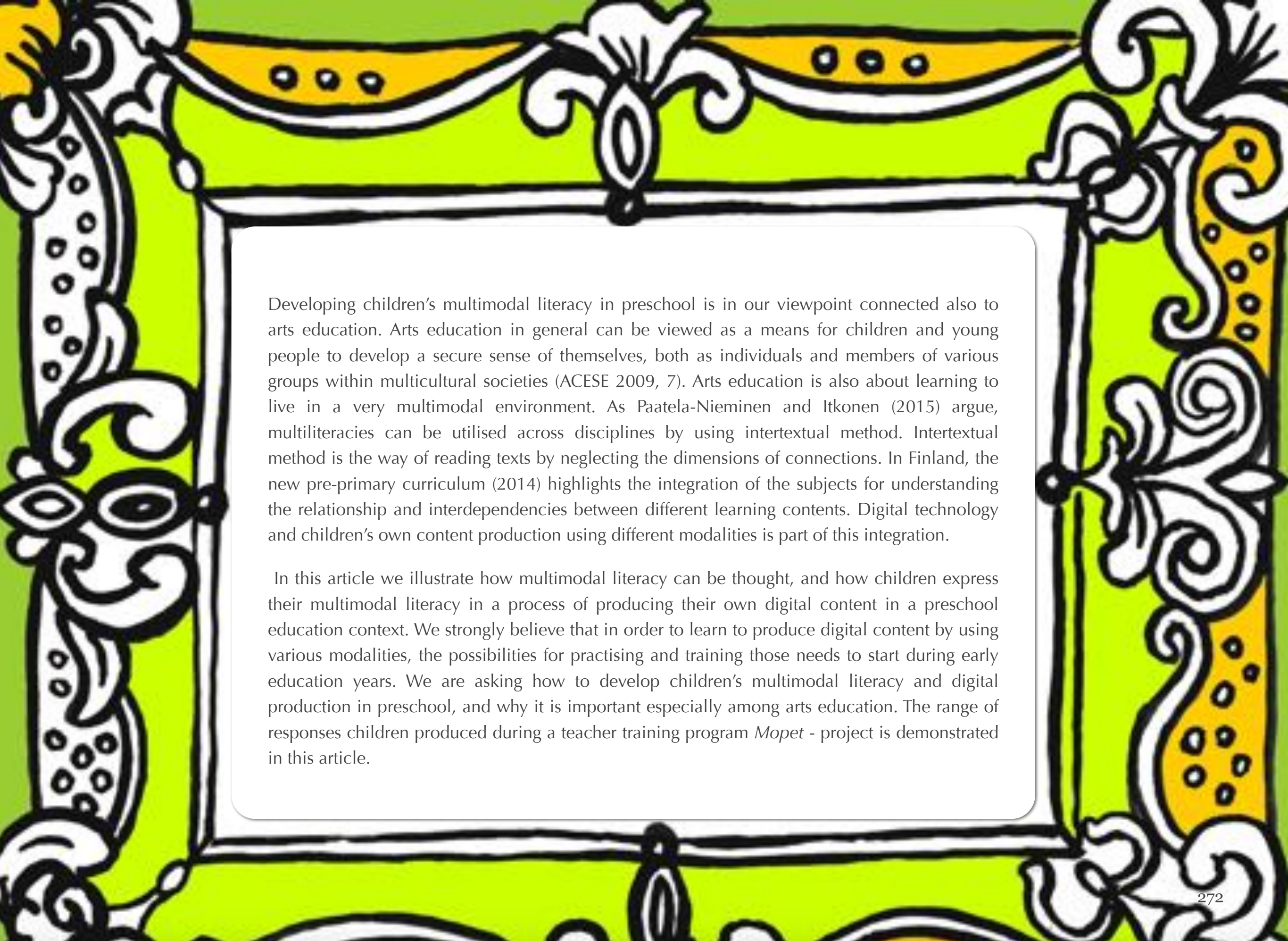


In digital texts meanings are typically constructed and interpreted through various combinations of images, texts, symbols, icons, movement, and sound. Young children are immersed by these texts in their everyday practises. Children have gradually also become digital content producers, giving them their own voice in digital cultures. In this article we demonstrate how children produce digital content in preschool from the basis of pedagogical material created for developing multimodal literacy ('Activity Cards for Keen Ears', Sintonen & Erfving 2016). The pedagogical material was used during a teacher training course *Mopet*. *Mopet* is teachers' continuing education project funded by National Board of Education. Project description is performed in ThingLink, please see <http://bit.ly/mopet16>. *Mopet's* target is to develop new pedagogical approaches towards multimodal literacy taught in preschool and kindergarten. Participants were asked to use the given material (Activity Cards for Keen Ears) in their own preschool groups, and the data for this article is based on that.

Multimodal literacy refers to different ways of content representation and meaning-making that occurs at many levels through the reading, viewing, understanding, responding to, producing and interacting with multimodal texts and multimodal communication (Jewitt & Kress 2003). It may include listening, talking and dramatizing as well as the writing, designing and producing of such texts (Walsh 2009). In the new Finnish National Core Curriculum for Pre-primary Education (EOPS 2014), multimodal texts and literacies are included in the idea of multidisciplinary competence areas: The preschool curriculum describes six multidisciplinary modules which epitomise the aims of education and reflect the competences needed in all spheres of life.

Figure 1. The Finnish national core curriculum for pre-primary education (EOPS 2014) describes six multidisciplinary modules. In this article multiliteracy (and more closely multimodal literacy) is seen as a focus.



The page features a vibrant, stylized border with a repeating pattern of green, yellow, and white. The design includes intricate scrollwork, floral motifs, and dotted lines, creating a decorative frame around the central text area.

Developing children's multimodal literacy in preschool is in our viewpoint connected also to arts education. Arts education in general can be viewed as a means for children and young people to develop a secure sense of themselves, both as individuals and members of various groups within multicultural societies (ACESE 2009, 7). Arts education is also about learning to live in a very multimodal environment. As Paatela-Nieminen and Itkonen (2015) argue, multiliteracies can be utilised across disciplines by using intertextual method. Intertextual method is the way of reading texts by neglecting the dimensions of connections. In Finland, the new pre-primary curriculum (2014) highlights the integration of the subjects for understanding the relationship and interdependencies between different learning contents. Digital technology and children's own content production using different modalities is part of this integration.

In this article we illustrate how multimodal literacy can be thought, and how children express their multimodal literacy in a process of producing their own digital content in a preschool education context. We strongly believe that in order to learn to produce digital content by using various modalities, the possibilities for practising and training those needs to start during early education years. We are asking how to develop children's multimodal literacy and digital production in preschool, and why it is important especially among arts education. The range of responses children produced during a teacher training program *Mopet* - project is demonstrated in this article.



Researchers are just beginning to learn how children interact with digital devices as meaning-making tools and the influence they have on how children develop and learn literacy skills. At the same time, the re-conceptualizing of pedagogy towards more participatory methods has recently been adopted as part of Finnish early childhood and pre-primary education (see Venninen, Leinonen, Lipponen & Ojala, 2012). Participatory learning methods mean for example that children plan, implement and evaluate their own learning in social interaction together with others and educators. Also, literacy can be seen not so much as a skill, but as a social practice; digital (media) literacy has become socio-cultural in nature (e.g., Burn & Durran, 2007; Kupiainen & Sintonen, 2010).

The earlier research (Leinonen & Sintonen 2014) concerning preschoolers' digital production, indicated that children express strong ownership of their own media creations. Children created meaning socially. Digital devices and technology were not the focus in action, but they provided an opportunity to document and share material. Children used this opportunity willingly.

The pedagogical material called the *Activity Cards for Keen Ears* (Sintonen & Erfving 2016) were used in several preschool and kindergarten groups. The pedagogical goal of the activity cards is to spark interest, curiosity and sensitivity towards sounds and images. The tasks encourage in a playful way to observe, think, imagine, see, and above all to listen. Cards are available online (as pdf) and during this project preschool teachers were encouraged to use them digitally in various ways (pictures 1-5). Affording the pedagogical material for teachers was also the way to model the idea of multiliteracy, especially multimodal literacy, for them. Multimodal literacy is a new concept for Finnish teachers, although it is mentioned in the new curriculum. As it states in the new Finnish National Core Curriculum for Pre-primary Education (EOPS 2014), multimodal texts and literacies are included in the idea of multidisciplinary competence areas. Teachers are still hesitating, partly because of a lack of pedagogical material.



Picture 1. In the Mopet -project teachers were encouraged to learn multimodal digital production together with children.

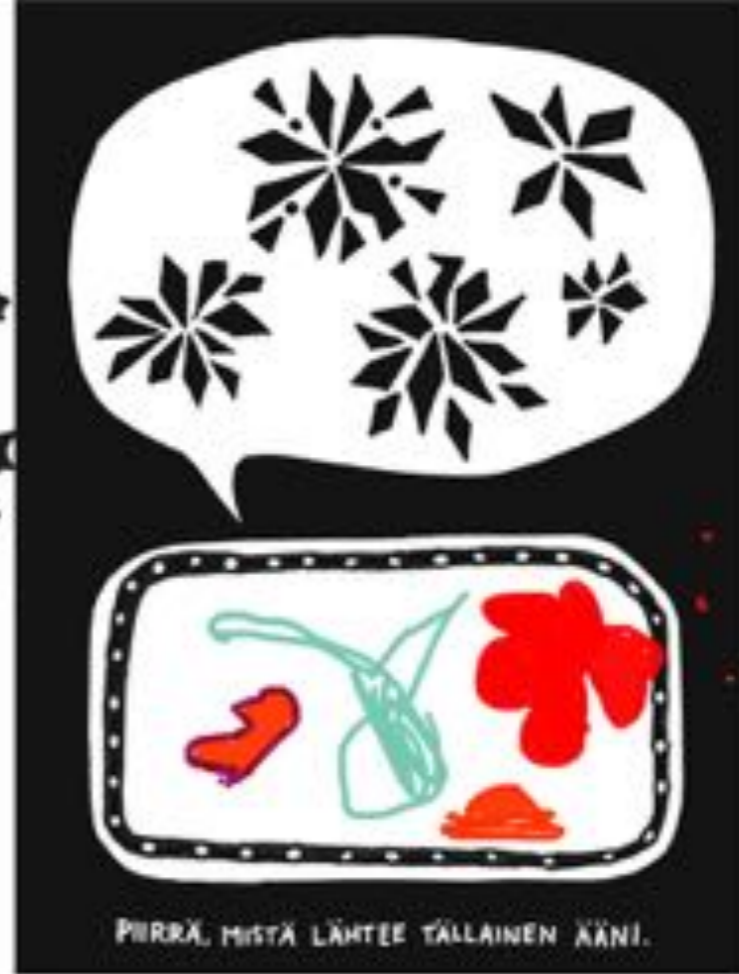
Picture 2. Digital tools and mobile devices are easy for children to use and produce their own creative ideas (Keen Ears sounds) for others.





**Picture 3. One card asks children to ‘draw a picture of a thing that makes an annoying sound’. In this case preschoolers were documenting things with annoying sounds by their mobile devices.**

Picture 4. Digitally produced visual Keen Ears representations by preschoolers (a. Invent and draw a machine that makes a popping sound, b. Draw what makes this kind of sound, c. What sounds do these creatures make, d. What sounds can you hear in this picture?).





**Picture 5. “Hey,  
we did this!”**  
The shared  
viewing  
moment  
enables  
preschoolers  
to reflect  
various  
interpretations  
and talk about  
what others  
has learned  
and done.



**However, in this case the Keen Ears pedagogical material creates the starting point for children's own thinking and ideas.**

It has been designed to be “open” for any interpretation children produce, and includes no right answers which highlights the variation of the meaning-making and interpretations. Adapting open material to teaching requires openness from the teachers as well, hence their task is to generate to possibilities or children's ideas to flourish and come into being (pedagogical sensitivity). The key idea is not to limit children's production to one modality, but allow them to create and produce their ideas with a suitable form or combination of modalities including the choices they make concerning the digital tools.



**Following videos** are combined by pre-school teachers during the Mopet-project (Videos 1-4). Teachers were asked to record the Keen Ears learning situations in pre-school groups and report those in an online video. Videos demonstrate the various ways of using the activity cards for inspiring children to produce digital content.

**Video 1.** <https://youtu.be/yyECDmb04ss>

**1:32 a child is creating an acoustic sound and an other child is drawing it digitally.**

**Video 2.** <http://youtu.be/RJRuAk5MxRs>

**Children producing sounds from the image.**

**Video 3.** <http://youtu.be/PM2uQ8pSi94>

**Children are co-creating a story.**

**Video 4.** <http://youtu.be/aY5Twpk7FKI>

**2:40 producing sounds from the image.**

## **Multimodal literacy can offer a perspective and framework into preschool literacy practises in a digital era.**

In this article we have demonstrated the potential of digital production for preschool multimodal literacy learning. As it states in the new Finnish national core curriculum for pre-primary education (EOPS 2014, 18), learning multiliteracy creates basis for all the learning and studying. This is also part of the ongoing education digitalization process in Finland: According to the latest report (VN 2016), 75% of the Finnish teachers would like to use more digital content and devices in their teaching.

Digital multimodal production is a creative, communicative activity. In preschool education, equal access to the opportunities, experiences, skills and knowledge that will prepare children for digital participation should be guaranteed, and young children need to confront as potential content creators. The future digital landscape of these children will be filled with multimodal communicative acts on many levels.

## REFERENCES

- Burn, A., & Durran, J. (2007). *Media literacy in schools: practice, production, progression*. London: Paul Chapman.
- ACESE (2009). *Arts and Cultural Education at School in Europe 2009*. European commission. Education, Audiovisual & Culture Executive Agency (EACEA P9 Eurydice). Brussels. Retrieved from [http://europa.eu/rapid/press-release\\_MEMO-09-448\\_en.htm](http://europa.eu/rapid/press-release_MEMO-09-448_en.htm)
- EOPS (2014). Finnish National Core Curriculum for Pre-primary Education. Available in Finnish. Retrieved from [http://www.oph.fi/download/163781\\_esiopetuksen\\_opetussuunnitelman\\_perusteet\\_2014.pdf](http://www.oph.fi/download/163781_esiopetuksen_opetussuunnitelman_perusteet_2014.pdf)
- Jewitt, C., & Kress, G. (Eds.)(2003). *Multimodal literacy*. New York: Peter Lang.
- Kupiainen R., & Sintonen S. (2010). Media literacy as a focal practice. In S. Kotilainen & S-B. Arnolds-Granlund (Eds.) *Media literacy education – Nordic perspectives*. Gothenburg: Nordicom.
- Leinonen, J., & Sintonen, S. (2014). Productive participation - Children as active media producers in kindergarten. *Nordic Journal of Digital Literacy* 9(3), 216-237.
- Paatela-Nieminen, M., & Itkonen, T. (2015). Multiliteracies and meaning-making: allowing silent partner to emerge. *World Studies in Education* 16(2), 31-91.
- Sintonen, S., & Erfving, E. (2016). Activity cards for keen ears. Retrieved from <http://www.keeneears.net/> (English); <https://helda.helsinki.fi/handle/10138/156292> (Finnish).
- Venninen, T., Leinonen, J., Ojala, M., & Lipponen, L. (2012). Creating conditions for reflective practice in early childhood education. *International Journal of Child Care and Education Policy* 6(1), 1-15.
- VN 2016. *Perusopetuksen oppimisympäristöjen digitalisaation nykytilanne ja opettajien valmiudet hyödyntää digitaalisia oppimisympäristöjä*. Valtioneuvoston selvitys- ja tutkimustoiminnan julkaisusarja 18/2016. Available in Finnish. Retrieved from <http://tietokayttoon.fi/julkaisu?pubid=11315>
- Walsh, M. (2009). Pedagogic potentials of multimodal literacy. In L. Tan Wee Hin & R. Subramanian (Eds.). *Handbook of research on new media literacy at the K-12 level: issues and challenges* (pp. 32-47). US: Science reference: Hershey.



Continues in VOL II

Continues in IMAG Vol. II



  
35<sup>th</sup> World Congress  
**InSEA 2017**  
Daegu, Republic of KOREA

IMAG N.º 3. VOL.1.  
November 2016

**INMAG**